**Carey's Westway Deal: Why the 50¢ Fare Isn't Safe**

**The Best of the '76 Beaujolais, by Alexis Bespaloff**

ONE DOLLAR MAY 8, 1978
# NEW YORK

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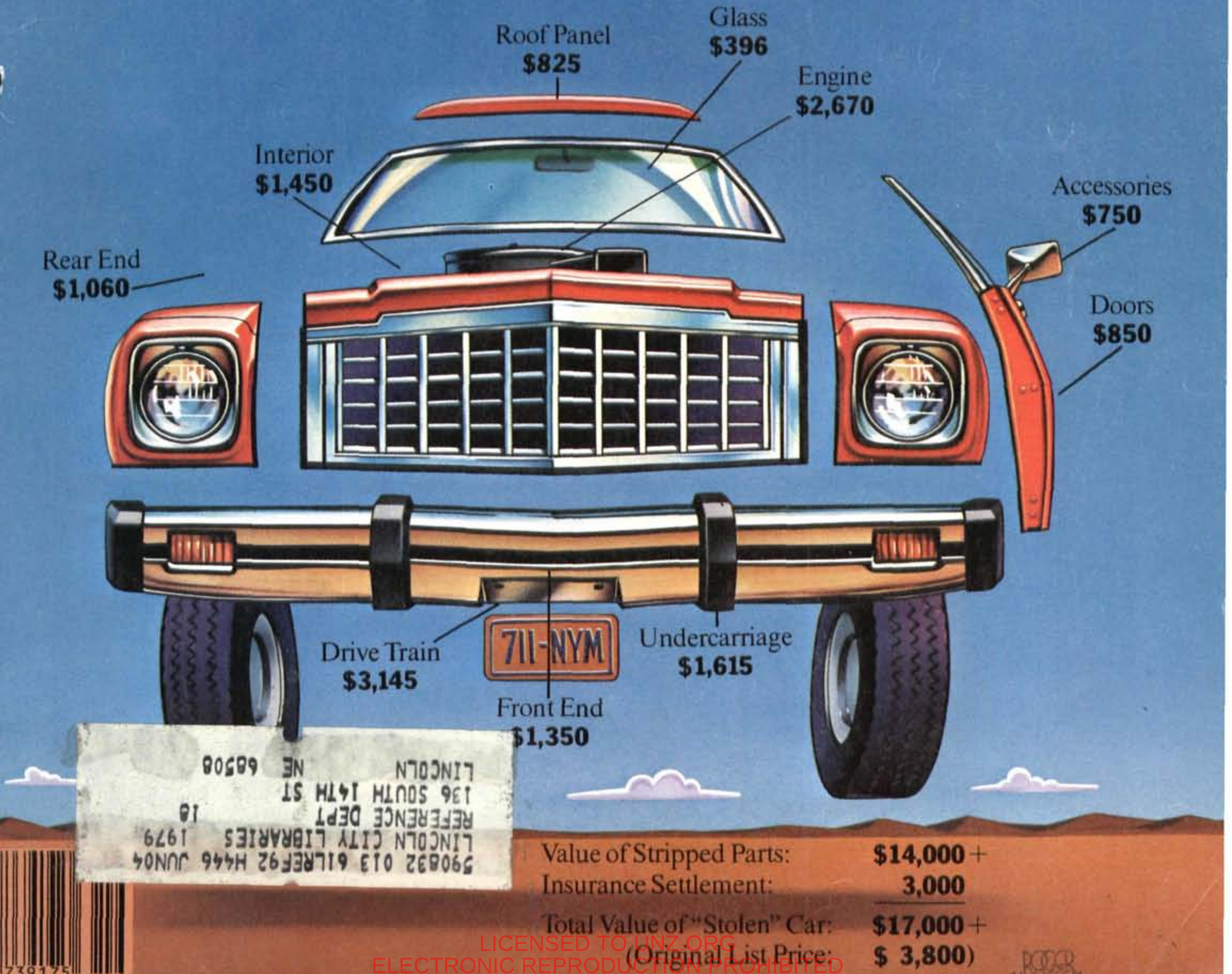
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711-NYM
Drive Train
$3,145
Undercarriage
$1,615
Front End
$1,350

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|---|---|
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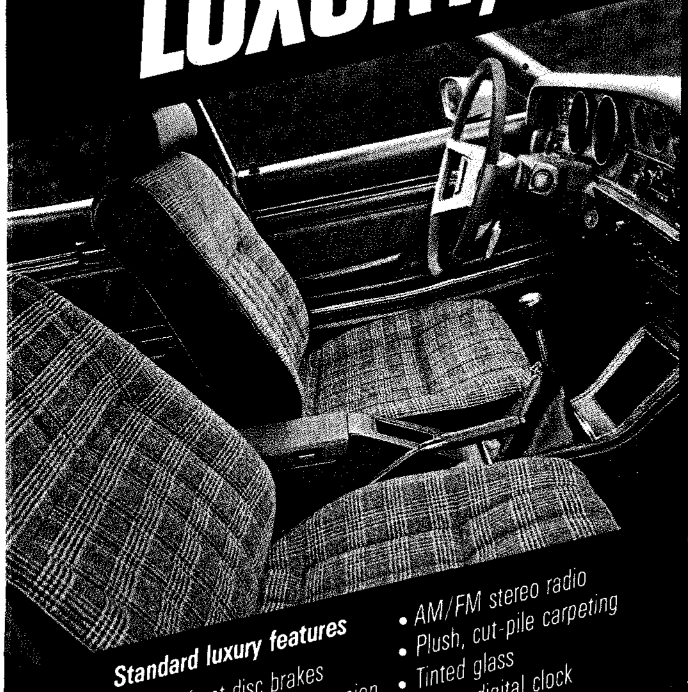

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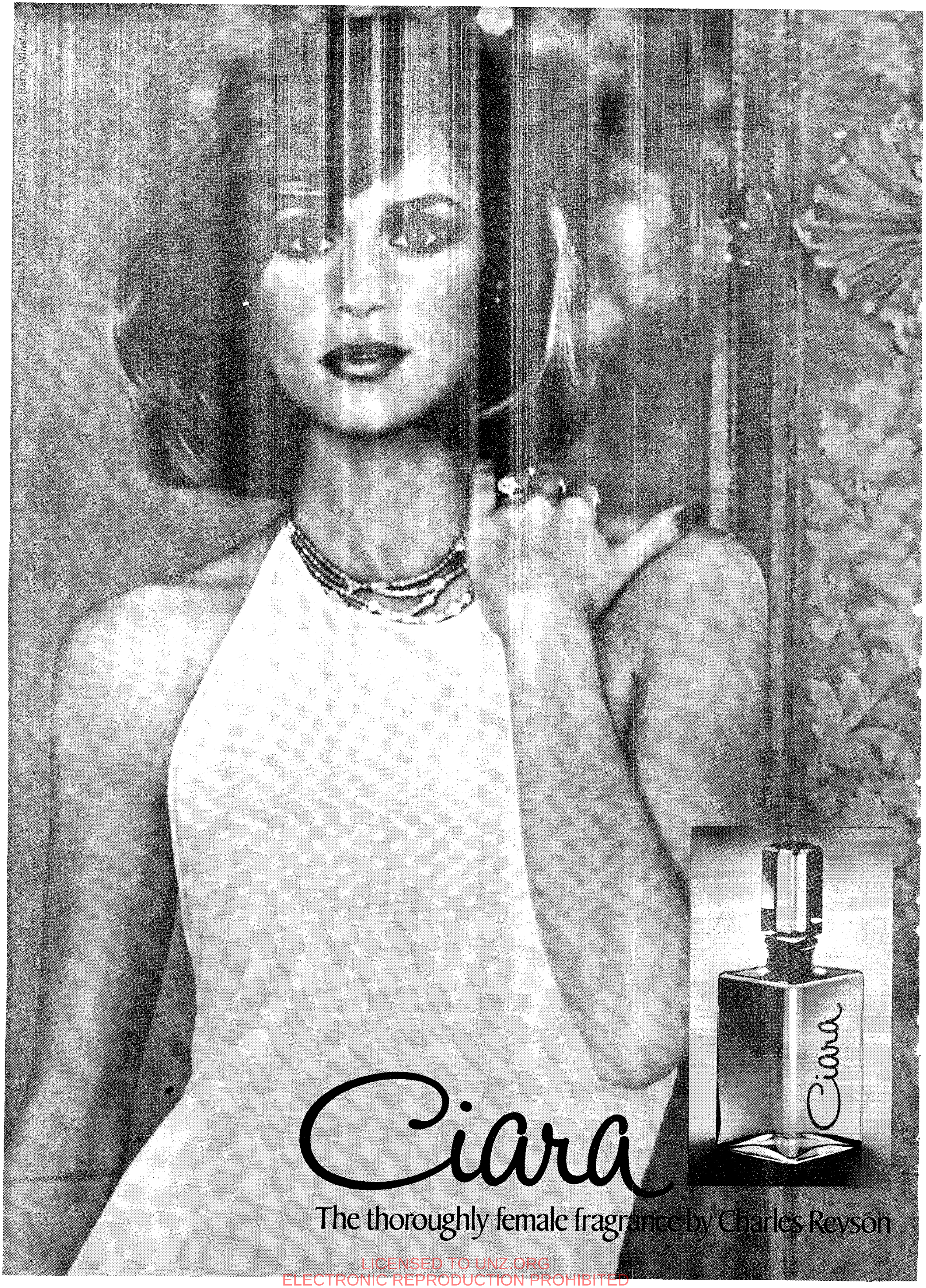
Ciara
Ciara
The thoroughly female fragrance by Charles Revson

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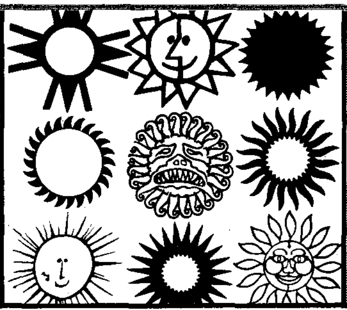
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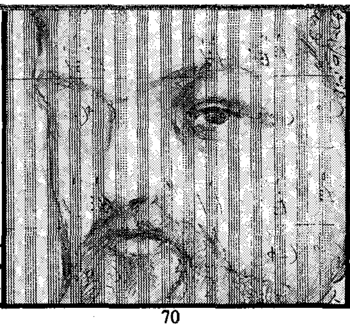
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### Why New Yorkers Steal Their Own Cars
*By Rinker Buck*
Need some ready cash? Here's a handy way, if you happen to be tired of your old car and if your scruples aren't exactly pure. You can arrange to have it stolen or destroyed, and then collect handsomely on your auto insurance. This increasingly popular method of defrauding car insurers is a big reason for those huge premiums the rest of us are paying.

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### Character Assassination Doesn't Pay Too Well but the Work Is Steady
*By Edward Sorel*
Master of the political cartoon, Sorel has, in his time, conclusively proved the superiority of the pen to all other forms of weaponry. From his new Random House book, *Superpen*, we present a sheaf of drawings and pointed words on Sorel's ongoing love-hate relationship with New York City.

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*By Tad Szulc*
In 1959, the CIA engineered the defection of a prominent Russian naval officer, Nicholas Shadrin. Shadrin was worth his weight in gold to the agency for many years. When his initial usefulness had been outlived, however, the agency turned him into a double agent. This was foolhardy, for Shadrin's links with the CIA were virtually common knowledge. He disappeared, presumably kidnapped by the Russians. Szulc tells the story.

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Some recent Beaujolais that are so good that they're even worth storing for a while.

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According to law, you can't boil bones, keep an oversize barber pole, or parade down Fifth Avenue in a bikini behind a black flag.

*John Ashbery is on vacation.*

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**Cover:** Illustrated by Roger Huyssen.

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MAY 8, 1978—VOL. 11 NO. 19

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Albert Watson

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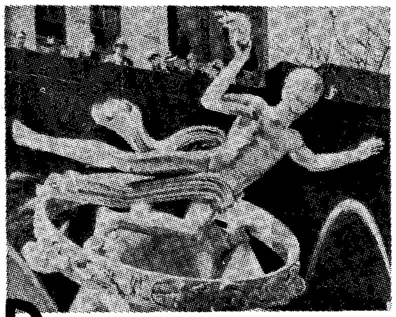
—Alvin Moscow



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# LETTERS

**Hear, Hear!**

"All the News That's Fit to Hear" ["Best Bets," by Ellen Stern, April 10] brought In Touch a tremendous response. For two solid weeks, we have been auditioning readers of your magazine, who are now volunteers.

Since April 19 they have been reading over our closed-circuit radio to the blind and physically handicapped. (We are on the air every weekday from 6 A.M. to 8 P.M., Saturdays and Sundays from noon to 4 P.M.)

The response from handicapped listeners has been equally overwhelming.

*Jasha M. Levi*
Executive director
In Touch Networks, Inc.
Manhattan

**Addressing the Issue**

The photograph on the cover (and on page 52) of the April 17 issue was taken at Mill Lane and *Stone* Street, not Mill Lane and South William Street.

*Walter Honig*
Brooklyn

**Editor's note:** Ulp!

**Intimations of Materiality**

Isn't that just like a "Communist"? It was very interesting to read that Angela Davis feels that driving an Alfa Romeo (however beat-up) is compatible with her political stance ["Angela Davis Keeps the Faith," by Orde Coombs, April 17]. What hurts the most is that my friends and I, all devout capitalists, live on vegetables rather than meat, wear sneakers rather than leather shoes, and ride buses (because we cannot afford cars)—and a Communist in a sports car wants to take all this away from us.

*Dianne D. Graham*
Manhattan

**Finny Business**

Ruth Spear's informative story about purchasing fish at retail in New York ["Fish Out of Water," April 10] helps explain to the public the strange discrepancy in fish prices. However, the author's reference to the freshness of fish in supermarkets is a matter of concern to the industry. While it is true that some chains buy their fish outside the city, the D'Agostino chain (nineteen stores) is an exception. Delivery of fresh fish to its stores is made directly from the Fulton Fish Market several times a week; indeed, at times as many as five deliveries per week have been made by D'Agostino's local supplier, Wm. F. Bruce & Company, when merchandise ran short in the stores. Needless to say, the D'Agostino chain is upset at being lumped in with the average supermarket fish-buying operation.

As for the Canadian cooking method, my feeling is that it should be used only as a rule of thumb. Cooking time varies according to fat content, texture of flesh, accuracy of oven temperature, etc. It is wisest to remove fish from the oven when there is still a tiny layer of translucence in the flesh; it will then finish cooking, from its own heat, on the way to the table.

*John vonGlahn*
The Fishery Council
Manhattan

**Sometimes a Grate Notion**

Marilyn Monroe wouldn't know a Venturi effect ["The Wicked Winds of New York," by Karen Pryor, April 24] if it blew her skirt in her face. She only knew about the IRT. When Marilyn heard an approaching subway, she would stand over the grating and the passing No. 3 would obligingly blow air upward. This is known as the MTA (Monroe Train Air) effect.

*Paul Friedlander*
Manhattan

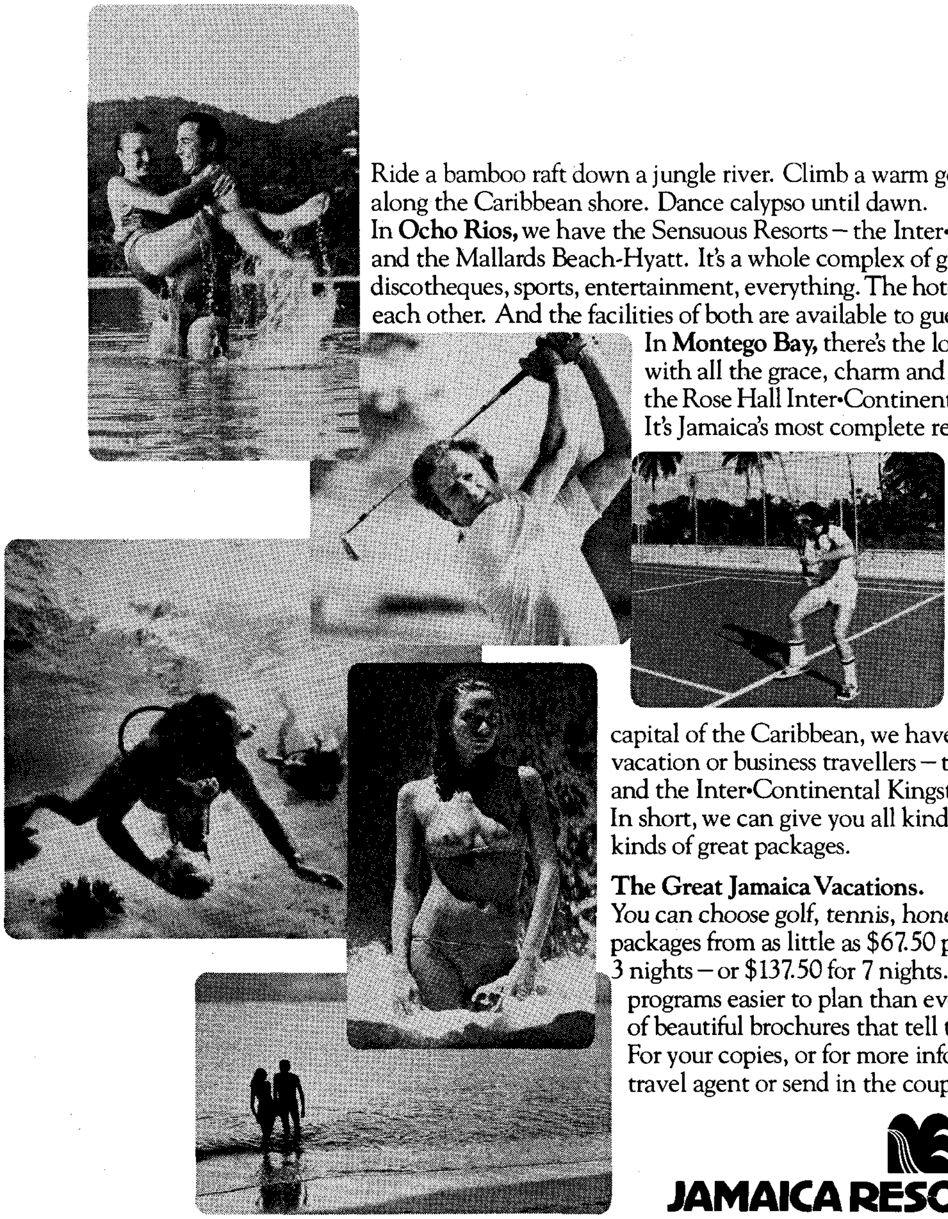
**Fighting Words**

To label Vanessa Redgrave's remarks on the Oscar telecast as "anti-Semitic," as does Molly Haskell ["Momo Meets Momus," April 24], shows an amazing lack of perspicacity. However inappropriate to the occasion, Redgrave was making an anti-Zionist statement. She clearly emphasized that she is dedicated to fight anti-Semitism as strongly as was the character she portrayed in *Julia*. Is Haskell suggesting that to be anti-Zionist automatically makes one anti-Semitic?

*Morna Murphy*
Manhattan

**Correction:** Because of a production error, a line in last week's "Politics" column incorrectly implied that lawyer William Leibovitz forwarded the name of Patria Nieto-Ortiz as Human Rights Commission chairman although he believed her to have no experience in that field. In fact, the assertion that Ms. Nieto-Ortiz had "no background in enforcing equal-opportunity laws" was not meant to reflect Leibovitz's views. ■

# ALL KINDS OF JAMAICA.



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NYM

# NEW YORK INTELLIGENCER

## The End Of the Line?

*Just for Kicks* is the title of the forthcoming musical whose ending is up in the air. And no wonder. The story takes a Rockette from 1948 to 1978, by which time she has become the director of the group and, in the story, Radio City Music Hall is about to close. Richard Adler, who wrote the music for *Pajama Game* and *Damn Yankees,* is the composer, Hal Hackady the lyricist, and Grover Dale the director-choreographer. According to Dale, the heroine will confront the possibility that due to circumstances beyond her control, her "family" is breaking up. But will it? "We're playing with several endings," says Dale.

*Time step: The last Rockette?*

## Man's Work Is Never Done

A few years ago travelers on airplanes plying the Eastern Seaboard began complaining that the aircraft were filthy. Management consultants hastened to Miami, where the planes were cleaned, only to find that virility, rather than carelessness, was at issue. The problem was that the Cuban-American men on the maintenance crews insisted on using brooms instead of vacuum cleaners. The vacuum cleaners, they insisted, were "the tools of women."

Crises like these are what Harvard Business School graduates live for. They made the pastel-colored machines bulkier and had them painted gray and labeled "industrial vacuum cleaner." They issued a technical manual. And they organized military-style competitions among the workers to see who was quickest at taking apart, cleaning, and reassembling his vacuum cleaner. The plan was successful: The brooms were discarded, the customers satisfied, and the lie given to the myth that Latins are lousy vacuumers.

## Frost and Helms: Will the Superspook Sing?

*Q. and A.: Possible guest (above), possible questions (below).*

The guest list for *Headliners With David Frost,* which debuts on NBC at the end of this month, is as closely guarded as state secrets used to be. But insiders report that Frost may be planning to interview the elusive former CIA Director Richard Helms. We hear that Helms is looking for an opportunity to present his side of the story, an answer to charges that he deliberately misled Congress about CIA activities—one that has been delayed by his legal plea of nolo contendere. And Frost would certainly be pleased at the opportunity to grill the controversial Helms about his stewardship at the spook factory. Here are a few questions Frost might ask, and that would cause Helms considerable discomfort.

☐ Did Israel pilfer the materials required to build an atom bomb during the 1960s? If so, did LBJ tell you to keep that information from Congress?

☐ Why did you destroy all your personal records as director in January 1973, only a week before you left the agency? (The suspicion is that Helms's records contained material relevant to the Watergate investigation. Helms assured Congress there was no such material and explained that his private secretary had conducted a search and had come up with nothing—just before the files were destroyed.)

☐ When the FBI ended its liaison with the CIA in 1971, was it because the CIA refused to relent in its suspicions that two prime FBI sources—code-named "Top Hat" and "Fedora"—were disinformation agents planted by the Soviet Union?

☐ Why did you ignore the protests of younger CIA personnel over Operation Chaos? (Operation Chaos was a domestic-surveillance program of dubious legality which Colby later helped expose.)

☐ Former CIA Director William Colby told the attorney general that you might well have committed perjury in your testimony to Congress about Chile. If you were to meet Colby now, what would you say to him?

☐ Would you mislead Congress and the American people again about what you did as director of the CIA?

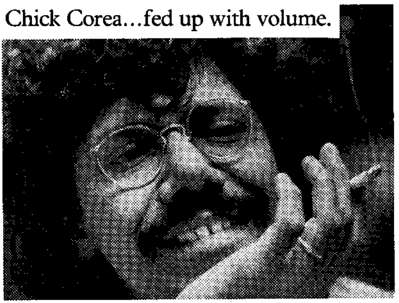
## . . . Between the Dots . . .

A San Clemente source reports that Richard Nixon and former speechwriter Ray Price are collaborating on "a serious book on the workings of the U.S. government." This news effectively quashes hopes that Nixon would write the comic study of the Constitution, the courts, etc., for which he is so well prepared. . . . It's only in the discussion stage, but Woody Allen and Lina Wertmüller may team up. Sources say they would collaborate on a script for a movie in which he would star. The subject of the story is as closely held as that of Allen's latest, a "serious" film which is still in the works. . . . Insiders say the arrival of five-foot-seven Mikhail Baryshnikov at the New York City Ballet may give new opportunities to petite ballerinas. The shorter women in the company have not prospered in the past, due to choreographer George Balanchine's preference for long-legged ladies.

Photo credits top to bottom: UPI , Wide World

# The with-it people find it here.

A family portrait at the Veep house.



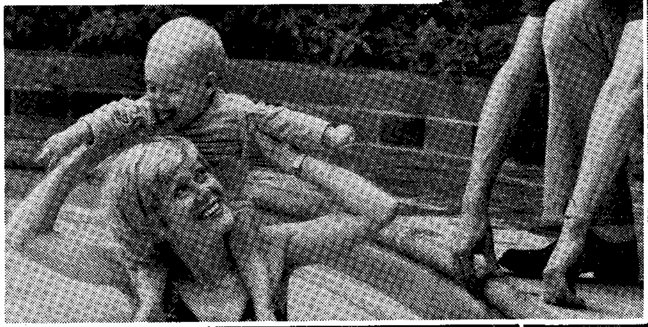
Chick Corea...fed up with volume.

Take two looks at Anya Robertson, America's No. 1 skatewear designer.

The Kieselstein-Cords. His jewelry is golden.

Pagett at 32. After *Anna Karenina*, what?

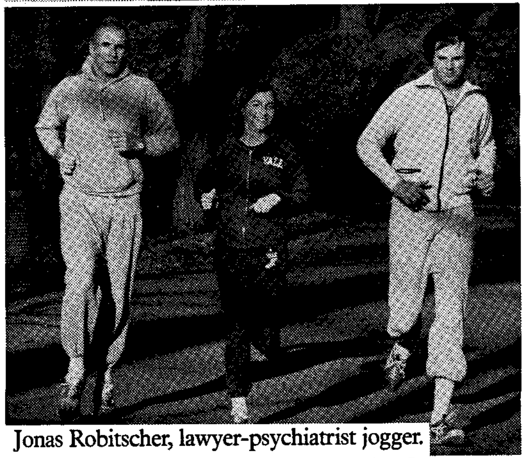
Winkler at 32. Good-bye to the Fonz?



The Wessinghages... from the Olympics to law and medicine.

Swifty loves Shirley.

A Bacall buss for Maria Shriver.



Jonas Robitscher, lawyer-psychiatrist jogger.

Mama Mia and André... "very child oriented."

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Politics / Sidney Zion

# PROMISES, PROMISES: WHY THE 50-CENT FARE ISN'T SAFE

## Carey's Westway Deal

The easiest way to develop a received opinion in this town is to have it delivered by a pair of politicians who have lied to us.

Such, anyway, appears to be the lesson learned in recent days, when an instant consensus formed that the 50-cent transit fare was safe until 1982.

The authors of this proposition were Governor Carey and Mayor Koch—Carey committing the state to maintain the fare in return for Koch's support of Westway.

Since Carey once opposed Westway and in his 1974 gubernatorial campaign promised to hold the fare down to 35 cents—in eight months it went to a half buck, and almost as quickly Carey was for Westway—and since Koch only yesterday swore that Westway would be built "over my dead body," one would think that anything either man said about transportation would get the fisheye, if not the door.

Instead, the press swallowed the fare line whole, questioning neither the numbers that may be involved in holding the 50 cents for nearly four years nor the authority of the governor to commit the state treasury to any amount for any period of time.

The result: a full-blown received opinion that the Carey-Koch deal is writ in stone, that the money to save the fare is salted away as if in escrow.

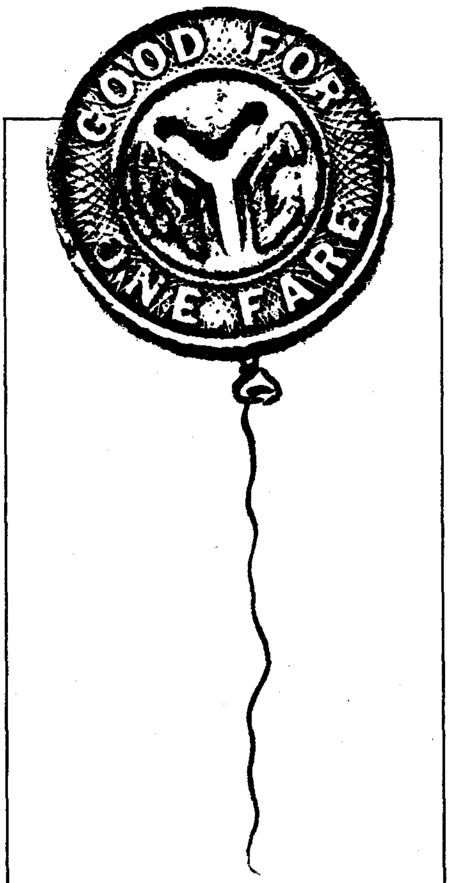
This is a remarkable development, because, leaving aside the credibility of the governor and the mayor, Carey may not even be in the State Capitol next year.

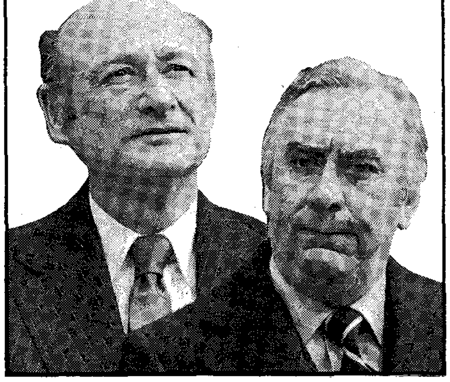
But all of this aside—and, as we'll see, there is more—the fact is that the governor of New York has no power to commit funds for his term of office, much less *in futuro.*

Thus, Article 7, Section 7 of the State Constitution provides:

"No money shall ever be paid out of the state treasury or any of its funds, or any of the funds under its management, except in pursuance of an appropriation by law. . . ."

At bottom, then, Carey needs the support of the Legislature or he cannot spend a dime on anything. While this may seem an elementary point, it has not been raised in the news media, which continue to speak of the governor's "guarantee" of the fare—as if he had an unnumbered slush fund to spend as he pleases.





Moreover, appropriation bills are passed yearly as part of the annual or supplementary budget. Thus, what the Legislature does in one year it need not do in the next.

Since a newly elected Legislature will convene in Albany next year, nothing this one may do about the fare can dictate the future. So much then for "commitments" and "guarantees." Or, as a spokesman for Perry Duryea, the minority leader of the Assembly, put it to me the other day: "Neither the governor, nor the Legislature, nor God can guarantee the 50-cent fare."

This is not to say—as Duryea's man hastened to add—that Carey will not succeed in getting enough money from the Legislature to maintain the fare this year. He is talking about a supplementary appropriation of $30 million, and in an election year it is nearly impossible to imagine serious opposition arising from either side of the aisle.

But Carey is not simply promising to hold the line for one year or 21 months (the length of the new transit contract); he proposes to save the 50-cent fare "at least" until 1982.

And here the arguments rage around the uncertain cost of such a long-term commitment, be it no more than a "moral commitment."

"A package like that will run more than a billion dollars," says Senator John Caemmerer (R., Nassau County), adding: "I haven't the slightest idea where the money's going to come from."

Caemmerer, chairman of the Senate Transportation Committee, says he has not seen a word about the governor's plan to fund the fare. "As far as I can tell, nobody around here knows anything about it, and all I know is that he won't answer my calls."

The billion-dollar figure is vehemently denied by Harold Fisher, the ubiquitous chairman of the Metropolitan Transportation Authority: "It's a lot of baloney." But similar estimates are made by Theodore W. Kheel and Manhattan Borough President Andrew Stein.

"I think a billion is a conservative number," says Kheel. Stein, who scores the whole proposition as a "cruel hoax," points to last year's operating deficit of $330 million and says that over the next four years it will go far beyond a billion.

Meanwhile, plenty of Albany insiders refuse to enter the numbers game. They think the exercise is good politics and too obvious to take seriously.

"Carey had to get Koch off the Westway hook," one of them told me. "So what's the big deal?" Like the other

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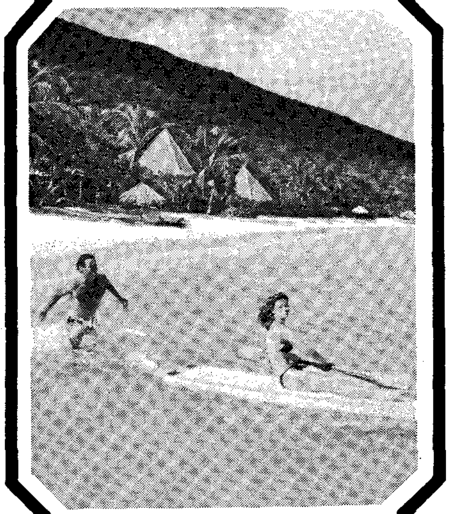

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insiders, he wanted no attribution.

But if those in the know were to go around talking for the record, how could a received opinion survive?

## Over a Barrel

Nineteen seventy-five. The city's spending exceeded revenues by more than 15 percent. No one in the administration knew either the actual size of the deficit or the number of people employed. The local press complained about inefficient management. By November, when it tried to sell bonds, it could not find any investors, even at a 10 percent interest rate. The honeymoon with the banks was over.

The city was Niagara Falls and it was broke. But, unlike New York, it solved its problem by getting local corporations to help run the government. Whether this was morally wise is an open question. But one thing is clear: Within two years the private sector reversed an eight-year trend and brought a surplus to the city treasury.

Obviously, Niagara Falls is much smaller than New York City. Its annual budget is only $42 million and it has only two big industries: tourism/conventions and chemical plants. Its problems, nonetheless, were relatively the same as ours and it makes sense to examine what worked there.

William Wendel, the president of the Carborundum Company, proposed in early 1976 the establishment of a City Management Advisory Board, consisting of executives from major local industries, to consult on streamlining city operations. The new city administration immediately agreed.

The board was established in May. After the first few weeks, the work force was cut by 10 percent and nearly $400,000 was saved on garbage collections. By June, when it was discovered that 1976 revenues had been overestimated by almost 5 percent, the consultants made across-the-board budget cuts of 10 percent in 72 hours.

Incredibly, Niagara Falls ended 1976 in the black, and by the end of 1977 there was a surplus of $1.7 million.

Most gratifying of all, however, were the announcements in 1977 by Carborundum and Hooker Chemicals & Plastics that they would expand their plants, planning $70 million in construction. City Manager Donald O'Hara suggested that the decisions were partially based on the "psychological benefit of involving local industry in the government." In other words, if corporations feel they're given a piece of the power action, their bottom line may be more flexible than anybody knows. —**Arnon Mishkin**

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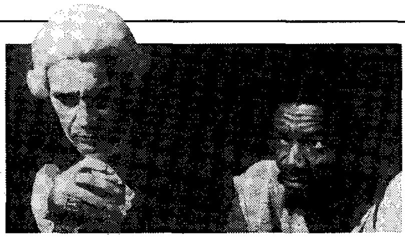
# OPENING THIS WEEK

EDITED BY RUTH GILBERT

**Mikhail Baryshnikov** appears in the New York premiere of **Don Quixote,** which he choreographed for the American Ballet Theater. He has the title role and Gelsey Kirkland plays Kitri. Others in the stellar cast are Alexander Minz, Enrique Martinez, John Meehan; and John Lanchbery conducts. Opens Tuesday, May 2nd, at 8 p.m. at Lincoln Center's Metropolitan Opera House.



**Nelson Villagra** and **Samuel Claxton** in **The Last Supper,** Cuban film directed by Tomas Gutierrez, wherein the owner of a plantation stages a "last supper," casting himself as Christ, to which he invites twelve slaves. Opens May 5th at the 68th Street Playhouse.

**José Ferrer** opens in **A Life in the Theater** on May 9th, playing the leading role in David Mamet's series of vignettes showing us an older, proudly declining actor (José) and a young and ambitious climbing person (James McDonnell) Wednesday through Friday at 8; Saturday at 7 & 10; Sunday at 3 & 7. Theater de Lys, 121 Christopher Street (WA 4-8782).

# MOVIES AROUND TOWN

## May 2 through 9

### THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

**Art,** 36 E 8th (GR 3-7014). *Padre Padrone.*

**Baronet,** 3rd Ave at 59th (355-1663). *High Street.*

**Bay Cinema,** Second Ave nr 32nd (679-0160). *Close Encounters of the Third Kind.*

**Beekman,** 2nd Ave nr 65th (RE 7-2622). *An Unmarried Woman.*

**Bleecker St Cinema,** 144 Bleecker at LaGuardia Pl (674-2560). 5/1, *Brink of Life; The Devil's Eye.* 5/2, *Destroy, She Said; Hiroshima, Mon Amour.* 5/3, *400 Blows; L'Enfance Nue.* 5/4, *Fat City; The Man Who Would Be King.* 5/5, 6, *Fellini Roma; Fellini Satyricon.* 5/7, *The Silence; Winter Light.* 5/8, *All These Women; The Girls.*

**Carnegie Hall Cinema,** 7th Ave betw 56th & 57th (757-2131). 5/1, *Mademoiselle; Le Chat.* 5/2, *Ivan the Terrible,* Parts I & II. 5/3, *Star; Design for Living.* 5/4, *Woman in the Dunes; A Page of Madness.* 5/5, *The Last Picture Show; Hud.* 5/6, *Mahler; The Music Lovers.* 5/7, *The Lady Vanishes; Young and Innocent.* 5/8, *Umberto D; Mandabi.*

**Cinema I,** 3rd Ave nr 60th (PL 3-6022). Thru 5/7, *Coming Home.* From 5/8, *Cat and Mouse.*

**Cinema II,** 3rd Ave nr 60th (PL 3-0774). Thru 5/9, *September 30, 1955.* From 5/10, *Nunzio.*

**Cinema III,** 59th at the Plaza (752-5959). *An Unmarried Woman.*

**Cinema Studio,** Bdway & 66th (877-4040). *A Woman of Paris.*

**Cinema Village,** 22 E 12th (924-3363). 4/30, 5/1, *Rashomon; Woman in the Dunes.* 5/2, *Thieves Like Us; Nashville.* 5/3, 4, *Shoeshine; Umberto D.* 5/5, 6, *Repulsion; The Fearless Vampire Killers.* 5/7, 8, *Fellini Casanova; The Decameron.*

**Columbia I,** 2nd Ave at 64th (832-1670). *Annie Hall.*

**Columbia II,** 2nd Ave at 64th (832-2720). Closed temporarily. From 5/3, *We Will All Meet in Paradise.*

**Coronet,** 3rd Ave nr 59th (EL 5-1663). *Pretty Baby.*

**Criterion,** Bdway at 45th (JU2-1796). *FM.*

**D.W. Griffith,** 59th St E of 2nd Ave (759-4630). To be announced.

**Eastside,** 3rd Ave at 55th (755-3020). *F.I.S.T.*

**86th St East,** off 3rd Ave (AG 9-1144). *F.I.S.T.*

**Embassy 72nd,** at Bdway (SC 4-6745). Thru 5/2, *The Word Is Out.* From 5/3, *The Goodbye Girl.*

**E 59th St,** betw 2nd & 3rd (688-1717). *The Savage Is Loose.*

**Festival,** 57th nr. 6th (757-2715). *Joseph Andrews.*

**Fine Arts,** 58th nr Lexington (PL 5-6030). *Coma.*

**Forum,** Bdway & 47th (PL 7-8320). Thru 5/11, *The Chosen.* From 5/12, *Jennifer.*

**Gramercy,** 23rd St nr Lexington (GR 5-1660). Thru 5/2, *The Goodbye Girl.* From 5/3, *Julia.*

**Greenwich,** 12th at Greenwich (WA 9-3350). *Blue Country.*

**Guild,** 33 W 50th (PL7-2406). To be announced.

**Little Carnegie,** 57th St nr 7th (246-5123). *The Rubber Gun.*

**Loews Astor Plaza,** Bdway at 44th (869-8340). *Star Wars.*

**Loews Ciné,** 3rd nr 86th (427-1332). *The Fury.*

**Loews Orpheum,** 86th at 3rd (AT 9-4607). *The Manitou.*

**Loews State I,** Broadway at 45th (582-5070). *Close Encounters of the Third Kind.*

**Loews State II,** Broadway at 45th (582-5070). *The Manitou.*

**Loews Tower East,** 3rd Ave nr 71st (TR 9-1313). *House Calls.*

**Loews Triplex,** Bdway at 83rd (877-3190). I. *High Anxiety.* II. *FM.* III. *Rabbit Test.*

**Murray Hill,** 34th St nr 3rd Ave (685-7652). *An Unmarried Woman.*

**Museum of Modern Art,** 11 W 53rd (956-6100). 5/1, noon, *Christo: Running Fence;* 2:30, *Mikael;* 6 p.m. *Sierra Jim's Reformation* and *Regeneration.* 5/2, noon, *Christo: Running Fence;* 2:30, *The Battle of the Sexes;* 6 p.m. What's Happening? 5/4, 2:30, *The Red Desert;* 6 p.m. *The Unwritten Law* and *The Honeymoon Killers;* 8:30, *Mikael.* 5/5, 2:30, *Love Will Conquer* and *Mistress Nell;* 6 p.m. *The Battle of the Sexes.* 5/6, noon, *Zoo in Budapest;* 5 p.m. *The Red Desert.* 5/7, noon, *Zoo in Budapest;* 2:30, *The Lodger;* 5 p.m. *March of Time* and *Dixie U.S.A.;* and *Love Affair.* 5/8, noon, *Man of Aran;* 2:30, *The Unwritten Law* and *The Honeymoon Killers;* 6 p.m. An Evening with Laura Mulvey and Peter Wollen *(Riddles of the Sphinx).*

**New Yorker,** Bdway nr 88th (TR 4-9189). *The Gentleman Tramp.*

**Olympia,** Bdway at 107th (865-8128). Thru 5/2, *The Turning Point.* 5/3-9, *Audrey Rose; Coma.*

**Paramount,** 2 Gulf & Western Plaza (247-5070). *An Unmarried Woman.*

**Paris,** 4 W 58th (MU 8-2013). *Dona Flor and Her Two Husbands.*

**Playboy,** 57th W of 6th Ave (JU 6-4448). Thru 5/2, *The Turning Point.* From 5/3, *Julia.*

**Plaza,** 58th St, E of Madison (EL 5-3320). *Madame Rosa.*

**Quad,** four cinemas at 34 W 13th (255-8800). (Last minute changes frequent here; phone ahead). I. *High Anxiety.* II. *High Anxiety.* III. *Word Is Out.* IV. *Annie Hall.*

**Radio City Music Hall,** 50th St at 6th Ave (757-3106). *The Sea Gypsies.*

**Regency,** Bdway at 67th (724-3700). 5/2, 3, *The Charge of the Light Brigade; Paths of Glory.* 5/4-6, *West Side Story.* 5/7, 8, *The Apartment; One, Two, Three.* 5/9, 10, *A Thousand Clowns; Marty.*

**Rivoli,** 1620 Bdway (247-1633). *I Wanna Hold Your Hand.*

**RKO Cinerama I & II,** Broadway at 47th (975-8366). *F.I.S.T.*

**RKO 86th I & II,** at Lexington (AT 9-8900). I. *FM.* II. *Close Encounters of the Third Kind.*

**72nd St East,** nr 1st Ave (BU 8-9304). Thru 5/2, *The Turning Point.* From 5/3, to be announced.

**68th St Playhouse,** at 3rd Avenue (RE 4-0302). *Cousin, Cousine.*

**St Marks Cinema,** 2nd Ave at 8th (533-9292). Thru 5/2, *The Turning Point.* 5/3-9, *Julia; Garden of the Finzi-Continis.*

**Sutton,** 57th nr 3rd Ave (PL 9-1411). *Dear Detective.*

**Thalia,** 250 W 95th (222-3370). 4/30, 5/1, *La Ronde; Liebelei.* 5/2, *Sunrise; Seventh Heaven.* 5/3, 4, *They Live By Night; Gun Crazy.* 5/5, 6, *Jules and Jim; 400 Blows.* 5/7, 8, *Great Expectations; Billy Budd.*

**Theatre 80 St. Marks,** 80 St Marks Pl (254-7400). 4/30, 5/1, *Little Women* (Hepburn); *Quality Street.*

**34th St East,** nr 2nd Ave (683-0255). *I Wanna Hold Your Hand.*

**Trans-Lux East,** 3rd at 58th (PL 9-2262). *I Wanna Hold Your Hand.*

**Trans-Lux 85th,** at Madison (BU 8-3180). *The Gentleman Tramp.*

**UA East,** 1st Ave at 85th (249-5100). *I Wanna Hold Your Hand.*

**Waverly,** 6th Ave at 3rd (WA 9-8037). *Joseph Andrews.*

**Ziegfeld,** 141 W 54th (765-7600). *The Last Waltz.*

(Listings subject to last-minute change)

### THE MOVIES

**Audrey Rose**–There is a little girl, Ivy, in whom the soul of a previous little girl who dies in flames is prematurely reincarnated, and poor Ivy is now a mess. Her parents and Audrey Rose's father get together to pray for the errant soul. Robert Wise, the director, and Frank De Felitta, the writer, clearly share—not the same soul, but the same mind. And half a mind proves insufficent for either job. 5/3-9, Olympia.

**Cat and Mouse**–Claude Lelouch's romantic suspense story starring Michele Morgan, Serge Reggiani, and Jean-Pierre Aumont, about an unorthodox detective trying to solve the murder of a millionaire with a wife and a mistress—both of whom have lovers and alibis. From 5/8, Cinema I.

**Le Chat**–A slow-moving, heavy-handed, obvious film, based on a Simenon novel and a poor screenplay, ineptly directed. Jean Gabin and Simone Signoret do what they can with thin, dull material, and if two grand veterans at their bored second-best are good enough for you, help yourself. Thru 5/1, Carnegie Hall Cinema.

**The Chosen**–A tale of the anti-Christ, and satanic power, with Kirk Douglas, Simon Ward, Agostina Belli, and Anthony Quayle, directed by Alberto de Martino. Thru 5/11, Forum.

**Close Encounters of the Third Kind**–If there is a theme here, it is that it is harder for a grown-up to pass through the eye of a needle than to gain access to the sanctuary of UFO believers. The most damning argument against the existence of UFOs—they always appear to country people who have a lot of time on their hands, and never to busy urban dwellers. And in the final sighting, director Steven

Spielberg and a special effects team has given us nothing less than an electronic Second Coming. The film has no story, characters, sense of danger, or conflict between good and evil. Bay Cinema; Loews State I; RKO 86th St II.

**Coma**–Michael Crichton directed this story of hospital life. If the doctor characters—Genevieve Bujold as the woman whose suspicions are aroused when her best friend, after a routine abortion, sinks into a fatal coma; Michael Douglas, her ambitious lover; Richard Widmark as head of the hospital—are strictly no-frills functional, the plot is something else again. If you can suspend your disbelief, there is no reason why you shouldn't thoroughly enjoy *Coma* as hospital gothic. Fine Arts; 5/3-9, Olympia.

**Coming Home**–Jane Fonda and Jon Voight are wonderfully sexy in this love story between a paraplegic veteran and a woman whose husband is off in Vietnam, and there are moments between them that take your breath away. But when they trade each other in for halos and open their arms to returning vets, Hal Ashby's film turns into a soft-headed encounter session on Vietnam that is true to neither individual nor political realities. Cinema I.

**Cousin, Cousine**–A charming and droll film by Jean-Charles Tacchella that goes a long way toward restoring the good name of the wayward French cinema. It is about family relations, children growing up, and mostly, two adults finding themselves in a truly fulfilling relationship, adultery be damned. Very unassumingly it says a good deal, and is beautifully written, directed, and acted, with fine photography and catchy music. Thru 5/4, 68th St Playhouse.

**Dear Detective**–Annie Girardot and Philippe Noiret are irresistible as a police commissioner and a Sorbonne professor who fall in love, but this is despite the viscously cute format of Philippe de Broca's boulevard farce. Sutton.

**Dona Flor and Her Two Husbands**–You had to be in the streets of Bahia, where the film is set, or perhaps in a Brazilian audience (where the film is reported to have outgrossed *Jaws*), to appreciate the non-stop merriment of this witless sex farce, in which a roguish gambler awakens his virginal bride to a world of sexual delights and then dies from his own dissipation. Paris.

**Fellini Roma**–His combination tribute to the Eternal City and his Eternal Ego. Self-servingly fictionalized and grotesque pseudodocumentary make uneasy bedfellows at best; here they are also smothered with superficiality, crudity, and factitiousness. Arguably Fellini's worst; certainly his most desperate film. 5/5, 6, Bleecker St Cinema.

**Fellini Satyricon**–An adaptation of Petronius's unfinished novel into a film that just about finishes it off. An eclectic, tasteless jumble of steals from various classical sources crossed with Fellini's own circusy predilection for the bizarre, uncouth, mishapen. A grandiose nightmare shuttling between pointlessness and tastelessness with here and there a striking or poignant image stranded among monstrosities. 5/5, 6, Bleecker St Cinema.

**FM**–Cleavon Little and Eileen Brennan star as two fast-talking disc jockeys at an all-music station in a film directed by John Alonzo. Also in the cast are Michael Brandon, Alex Karras, and Cassie Yates. Criterion; RKO 86 Street I.

**F.I.S.T.**–Norman Jewison's drama of criminal infiltration in a teamster-style union only skims the surface of this fascinating subject, but it has charm and vitality. Sylvester Stallone as the charismatic, silver-tongued Johnny Kovak is always interesting, but the film lacks textural authenticity, and it hasn't the power drive to lift it off the ground. RKO Cinerama I & II; 86th St East; Eastside.

**The Fury**–Brian de Palma's thriller about telepathic troublemakers combines B-movie sleaze with A-movie elegance in a nerve-shattering but irresistibly funny horror film. Levitation and blood gushing from human orifices like geysers are but two of the outrageously unreal effects in a film that should be a smash with youth-and-inner-city audiences. Starring Kirk Douglas, John Cassavetes, Carrie Snodgress. Loews Cine.

**The Gentleman Tramp**–Film biography of Charlie Chaplin, a man who rose from the depths of poverty in London to become one of the most beloved figures in recent history. Film shows scenes from 17 of his greatest films. New Yorker.

**The Goodbye Girl**–Neil Simon's movie is about an ex-dancer who is a little the worse for wear. It is a love story constructed on the Jack-Spratt-and-Wife principle of odd coupledom, but where its heart should be there's the monstrous laugh machine, mowing down anything that stands in its way. Thus its most promising features, Quinn Cummings, Marsha Mason, and Richard Dreyfuss, are all sacrificed to comic routines directed at the tourist trade. Thru 5/2, Gramercy; from 5/3, Embassy 72nd.

**High Anxiety**–The news about Mel Brooks's latest film, good or bad depending on your degree of Melomania, is that it's 100 percent pure (i.e. impure) Brooks, meaning that it is wildly uneven, vulgar, intermittently hilarious, and at its very best when it is not being terribly funny at all. This collage/*hommage* to Hitchcock is to the Master of Suspense what *Blazing Saddles* was to the Western, and *Young Frankenstein* to the horror film, and *Silent Movie* to silent comedy. Quad.

**Hiroshima, Mon Amour**–Alain Resnais at his early best, in a film that, despite flaws, was often moving and always innovative, and, in fact, made cinematic history. The excitement of the initial sequences wears off toward the end, but this is a landmark film, finely acted by Emanuelle Riva and Eiji Okada, sensitively shot in black and white, and very intelligently directed. 5/2, Bleecker St Cinema.

**House Calls**–Howard Zieff's furious and funny comedy is a middle-aged romance starring Walter Matthau and Glenda Jackson as the cautious, one-step-at-a-time lovers. Matthau and Jackson have never been more charming. They bring out in each other a quality of shy vulnerability that is downright erotic. Art Carney is hilarious as the beacon of incompetence of a Los Angeles hospital that is a monument to malpractice. Loews Tower East.

**I Wanna Hold Your Hand**–A film, directed by Robert Zemeckis, about six teenagers caught up in the 1964 Beatles craze. Trans-Lux East, Rivoli; 34th St East; U.A. East.

**Joseph Andrews**–This second adaptation of a Henry Fielding novel to be directed by Tony Richardson is earthier and dirtier and uglier than *Tom Jones*. Ann-Margret, Michael Hordern, Jim Dale, and John Gielgud are fine in supporting roles, but Peter Firth is just another pretty face as the bumbling hero. Festival; Waverly.

**Julia**–Adapted from Lillian Hellman's fine story in *Pentimento*, Fred Zinnemann has used two of the most electrifying women in movies in a casting coup that is not only iconographically but politically inspired; Vanessa Redgrave as the total activist and martyr to Fascism; Jane Fonda as the acolyte, the rebellious but self-doubting playwright. From 5/3, Playboy; Gramercy; St Marks Cinema.

## LOVE IN BLOOM

**Jack Lemmon** and **Shirley MacLaine** in a scene from Billy Wilder's **The Apartment** (1960), winner of five Academy Awards (including best director and best picture). Playing May 7th & 8th at the Regency, with another Wilder film, *One, Two, Three*, with James Cagney and Pamela Tiffin.

**The Last Picture Show**–This is the film that made Peter Bogdanovich as a director, and proves that sedulous movie buffery can pay off. Based on a novel by Larry McMurtry, this is the tale of a youth's growing pains in a small Texas town a quarter-century ago. There are some good performances and the black-and-white photography is suitably moody, but trash is trash, and a directorial style scavenged from the work of many other directors must, sooner or later, pall. 5/5, Carnegie Hall Cinema.

**The Last Waltz**–Martin Scorsese's elegiac tribute to The Band is the most beautiful rock concert film ever made, but its vibrant colors and swooping camera movements are curiously at odds with the sweaty immediacy of the rock concert. Stars The Band-leader Robbie Robertson with his musicians, and Eric Clapton, Bob Dylan, Joni Mitchell, Neil Diamond, Van Morrison, et al. Zigfeld.

**Madame Rosa**–This Oscar-winning fable about the rapport that develops between a dying Jewish ex-prostitute and an Arab orphan is a fantasy of Arab-Israeli old-young togetherness. But even as it strains credibility it breaks the heart, particularly Simone Signoret's breathtakingly courageous performance of a once-beautiful, old and puffy whore. Plaza.

**The Manitou**–A supernatural thriller about the reincarnation of a 400-year-old Indian medicine man, directed by William Girdler. With Tony Curtis, Susan Strasberg, Burgess Meredith, Michael Ansara, and Stella Stevens. Loews State II; Loews Orpheum.

**The Man Who Would Be King**–An unpretentious adventure story based on Kipling's tale, this is John Huston's best film in 23 years, or since *The African Queen*. It is a solid bagatelle, like those new, creative toys for children that are made to be attractive, safe, and also a bit mind-stretching. What really makes the film is racy acting combined with niftily dissembling location photography. With Sean Connery, Michael Caine and Christopher Plummer, the last-named being the very essence of Kiplingishness. 5/4, Bleecker St Cinema.

**Pretty Baby**–Louis Malle's tastefully composed film about a child prostitute is more a study in decadence than a drama of innocence corrupted. As a product of the bordello world conjured up in Polly Platt's screenplay and Sven Nykvist's lustrous cinematography, the 12-year-old played with all-knowing sophistication by Brooke Shields is never innocent enough to be violated, or yearning enough to be pitied. Coronet.

**The Rubber Gun**–Semi-documentary version of the disintegration of a commune of hippies in Montreal. Written and starring Steve Lack, directed by Allan Moyle. Little Carnegie.

**The Sea Gypsies**–Story of a widower, his two daughters, and a photo-journalist who embark upon a sea voyage and are marooned on the coast of Alaska. Directed by Steward Raffill. Radio City Music Hall.

**September 30, 1955**–James Bridges's semi-autobiographical excursion into the fifties, via the impact of James Dean's death on Arkansas coeds· is a disconcerting mixture of fresh observation and sociological caricature. Bridges proves his thesis—that James Dean movies were larger, livelier, and more significant than his hero's life—all too well. Richard Thomas stars. Thru 5/9, Cinema II.

**Shoeshine**–Vittorio DeSica and Italian neorealism at their best. This story of two proletarian boys trying desperately to survive amid the misery of early postwar Italy is as moving a film as has ever been made. If you haven't seen it yet, you shouldn't even finish this sentence, merely get up and go. Far from an ordinary tear-jerker, this is as near to genuine tragedy as a film has ever come. 5/3, 4, Cinema Village.

**The Turning Point**–Anne Bancroft and Shirley MacLaine portray two ballet company friends reunited after almost twenty years, when each is at a crossroad. What makes this film so important is that the old soap-opera philosophy (that career, fame, and money are nothing compared to the Love of a Man) is scuttled by the more complex view that no one choice will ever put an end to doubts about the road not taken. The ballet scenes are terrific. Thru 5/2, Olympia and St Marks Cinema.

**An Unmarried Woman**–Jill Clayburgh has the role of a lifetime and is glorious in Paul Mazursky's brilliantly funny comedy about a painful liberation. One-night stands and the singles' scene are ordeals in the process by which a woman abandoned by her husband triumphs over self-doubts and puts herself back together—or assembles herself for the first time. Beekman; Paramount; Murray Hill; Cinema III.

**We Will All Meet in Paradise**–The new Yves Robert comedy starring Jean Rochefort, Claude Brasseur, Guy Bedos, Victor Lanoux, and Daniele Delorme. It is a continuation of the adventures and misadventures of friends in *Pardon Mon Affaire*. Opens May 3rd at Columbia II.

**A Woman of Paris**–Chaplin's 1923 romantic melodrama starring Edna Purviance and Adolphe Menjou is being re-released commercially for the first time since the 20s. The Victorian plot mechanics are redeemed by Chaplin's extraordinarily subtle treatment of an illicit affair, and a shimmering, ambiguous performance by Menjou. Cinema Studio.

# IN AND AROUND TOWN

EDITED BY RUTH GILBERT

A CRITICAL GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

## Theater

### ON BROADWAY

### Tuesday, May 2

**Working**–A new musical adaptation of Studs Terkel's best-seller about the working lives of America's "ordinary people," directed and adapted by Stephen Schwartz, with original songs by Craig Carnelia, Micki Grant, Mary Rodgers, Susan Birkenhead, Stephen Schwartz, and James Taylor. Previews start tonight prior to a 5/14 premiere. 46th St Theater, 226 W 46th (246-4271).

**Ain't Misbehavin'**–The new Fats Waller musical show based on an idea by Murray Horwitz and Richard Maltby Jr. Directed by Richard Maltby Jr., starring Nell Carter, Charlaine Woodard, Andre De Shields, Ken Page, and Armelia McQueen. Choreographed by Arthur Faria. Previews now prior to a 5/9 opening. Longacre, 220 W 48th (246-5639).

### Wednesday, May 3

**The Last Minstrel Show**–Della Reese plays Black Sally, the head of a troupe of boys in a minstrel show that is about to break up, in a new play by Joe Taylor Ford which takes place in Cincinnati in 1926. Choreography and direction by Donald McKayle. Previews start tonight prior to a 5/7 opening. Helen Hayes, 210 W 46th (246-6380).

### Thursday, May 4

**Angel**–Fred Gwynne and Frances Sternhagen in a new musical with book by Ketti Frings and Peter Udell, based on the Thomas Wolfe novel, *Look Homeward, Angel.* Music by Gary Geld, Lyrics by Peter Udell, directed by Phillip Rose, and choreography by Robert Tucker. Previews start tonight prior to a 5/10 opening. Minskoff, Bdway at 45th (869-0550).

### CURRENT

**The Act**–Imagine the incestuous marriage of TV and Las Vegas and, next, their idiotic progeny; you now have a perfect picture of this work. If ever a supposed Broadway musical looked like a cross between a less than spectacular TV spectacular and a dry-as-dust show at the Sands or the Desert Inn, this vulgar concoction is it. Its main—almost its only—selling point: Liza Minnelli, and she has only brashness, pathos, and desperate energy. Gower Champion plays opposite Liza. Tues thru Sat at 8; mats Wed & Sat at 2 p.m. Thru 7/1. Majestic, 247 W 44th (246-0730).

**Annie**–*Oliver Twist* in drag, but with so much going for it (a chorus line of moppets, a Christmas tree, and a diminutive bundle of radiance named Danielle Brisebois) that only a Fagin reborn would note the drab book (Thomas Meehan) and lyrics (Martin Charnin) or Charles Strouse's recycled score. Shelley Bruce now has the title role. Tues thru Sat at 8; mats Sat at 2, Sun at 3 p.m. Alvin, 250 W 52nd (PL 7-8646).

**Chapter Two**–Neil Simon attempts, in part at least, to be serious about the real-life romance, marriage, and problems of Marsha Mason and Neil Simon and to pierce through to the troubling core of things. But he handles drama as if it could be constructed out of one-liners, only sticking laments where the laughs would normally go. There are some genuinely funny one-liners afloat, but the playwright's ultimate failure stems from his belief that you can build anything out of one-liners, from coffee tables to cathedrals. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Imperial, 249 W 45th (CO 5-2412).

**A Chorus Line**–Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St.* Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's direction covers a multitude of inadequacies. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Shubert, 225 W 44 (246-5990).

**Cold Storage**–Tale of two men in the cancer ward of a Manhattan hospital. When Ronald Ribman, the author, is at his best, as in the first act, he can keep you laughing and thinking at the same time. As the two main characters, Martin Balsam gives a stunning performance, and Len Cariou is compelling as long as he acts tense and superior; when he is agonized he is a bit too mechanical. But the evening is lit with the playful intelligence of the writing, and the energy of the performers. Directed by Frank Corsaro. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Lyceum, 149 W 45th (JU 2-3897).

**Da**–Hugh Leonard's autobiographical work, starring Barnard Hughes and Brian Murray, and directed by Melvin Bernhardt, has moved up to Broadway from downtown. Morosco, 217 W. 45th (246-6230).

**Dancin'**–Director Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. What doesn't work is the two side by side, like internecine Siamese twins. The proximity of popular dance gives ballet an air of pretentiousness; ballet retaliates by making pop dancing look facile and tawdry.*Dancin'* is sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the over-whelming rest of us. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Broadhurst, 235 W 44th (246-6699).

**Deathtrap**–Ira Levin's play concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. There is a basic problem with the comedy mystery genre, wherein the laughs are supposed to lull you into a false security. The plot, however, is impossible. John Wood, Marian Winters, and Marian Seldes do what they can with not very rewarding material. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Music Box, 239 W 45th (246-4636).

**Dracula**–Among Edward Gorey's impressive but inappropriate sets, this camped-up version of a trashy old play offers mostly cutenesses instead of thrills, and can at best impress if you sit far enough back so that the stage is reduced to the appropriate comic-strip (or Gorey drawing) dimensions. Frank Langella may be the ideal Dracula for this kind of production. The other actors, except for the splendid Alan Coates, are unsafe even in comic-strip size. Dennis Rosa misdirected. Tues thru Fri at 8; mats Sat at 2; Sun at 3 p.m. Martin Beck Theater, 302 W 45th (246-6363).

**For Colored Girls Who Have Considered Suicide/ When the Rainbow is Enuf**–Seven spellbinding young women intone the words of Ntozake Shange, lines about being women, black, and sorrowful, and their performances are welded by Oz Scott into an enthralling experience that makes the theater glow in all colors. Tues thru Fri at 8; Sat at 5; Sun at 2 p.m. Booth, 222 W 45th St (246-5969).

**Gemini**–Albert Innaurato's saga of life in a Philadelphia backyard is, at once, a stupendous verbal circus and a touching story of people desperately needing to be noticed. Innaurato writes extremely well, and his control over simultaneously ongoing lines of action is somewhat akin to Bach's mastery over fugues. Peter Mark Schifter's direction is splendid. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Little Theater, 240 W 44th (221-6425).

**The Gin Game**–A first effort by D.L. Coburn concerns two inmates of an old folks' home. The man lives for gin rummy now; the woman is willing to learn the game. They play, and miraculously—or contrivedly—she keeps winning. It is staged with almost indecent expertise by Mike Nichols, and acted to individual and joint near-perfection by Hume Cronyn and Jessica Tandy. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. John Golden, 252 W 45th (246-6740).

**Grease**–Broadway's senior musical, about high school shenanigans in the fifties, now seems as much a period piece as any Romberg operetta, but the energy of the original has been remarkably well preserved. Without a single memorable song or solo turn, the show holds onto an amusing, attractive ridiculousness, mostly due to Patricia Birch's lively choreography and Tom Moore's no-nonsense direction. Tues thru Sat at 8 p.m. Mats Wed & Sat at 2; Sun at 3 p.m. Royale, 242 W 45th (245-5760).

**Hello, Dolly!**–A show of questionable value has been revived with all the reverence of a museum piece. The excellent plot survives in Michael Stewart's book; Jerry Herman's score has a kind of hearty, community-sing artlessness. Some performances quicken the old pulse. Carol Channing still croons so penetratingly that the electronic amplification is quite unnecessary. And she is a real trooper who never steals a scene; of all our *monstres sacrés,* she may be the best behaved. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Lunt/Fontanne, 205 W 46th (JU 6-5555).

**I Love My Wife**–Wife-swapping in Trenton, done as a series of sleazy skits, with a Cy Coleman score and direction by Gene Saks that even brings the orchestra onstage to mess around in the action. Mon thru Sat at 8. Mats Sat & Wed at 2 p.m. Ethel Barrymore, 243 W 47th (246-0390).

**The King and I**–Yul Brynner and Constance Towers return 5/2 from their well-earned holiday to resume their roles as the king and Anna. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Uris, 51st betw 7th & 8th (586-6510).

**The Magic Show**–A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Wed thru Sat at 7:30; mats Sat, Wed & Thurs at 2; Sun at 2 & 5 p.m. Cort, 138 W 48th (489-6392).

**Oh! Calcutta!**–Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon, Tues, Wed & Fri at 8; Sat at 7 & 9:30; Sun at 3 & 7 p.m. & Wed at 2 p.m. Edison, 240 W 47th (757-7164).

**On the Twentieth Century**–Harold Prince has provided lively direction and Robin Wagner has come up with grand designs in this musical which stars Judy Kaye, John Cullum, and Imogene Coca. It has pizzazz and razzle-dazzle, bursts of energy and invention, music and laughter, and good expensive production values. John Cullum gives his best performance to date. Book and lyrics by Betty Comden and Adolph Green; music by Cy Coleman. Mon thru Sat at 8; mats Sat & Wed at 2 p.m. St. James Theater, 246 W 44th (OX 5-5858).

**Same Time, Next Year**–Bernard Slade's comedy, of a genre that used to be called "saucy," neatly mingles two sure-fire elements, fornication and nostalgia. Over the years, however, the play has become ritualized, about as titillating as, say, an exhibition of bloomers at the Smithsonian. With Betsy Palmer and Monte Markham. Mon thru Wed; Fri & Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Brooks Atkinson, 256 W 47th (245-3430).

**13 Rue de l'Amour**–This is not the best of Georges Feydeau, but there is a supply of joy even in the lesser works of this madcap master. Nobody would be able to summarize the plot. You must accept the

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fact that the play is a sandwich; a hilarious, meaty second act between two somewhat dry slices of bread by way of a first and third. Even there you will find some hearty laughs. Basil Langton has picked some interesting players, chief among them Louis Jourdan, and he has directed some suitably fancy business at a condignly punishing pace. Tues thru Sat at 8; mats Sat & Wed at 2; Sun at 3 p.m. Thru 5/21 Circle in the Square, 1633 Bdway (581-0720)

**Timbuktu!**–The performances in Geoffrey Holder's musical are wildly divergent and the score is as inconsistent as it is overblown. *Kismet,* which it was based on, was a slick, vulgar, absurd musical that nevertheless managed to have enough redeeming features to be enjoyable. Melba Moore would be charming if she were not over directed; Eartha Kitt cannot move except in slow motion; Gilbert Price sings compellingly but has very little presence; Ira Hawkins is a handsome Hadji whose acting does not extend beyond a smirk. Tues thru Sun at 8; Wed & Sat at 2; Sun at 3. Mark Hellinger, 51st & Bdway (757-7064).

**The Wiz**–Oz with a black cast—Munchkins, Cowardly Lion, and all, with jivey dances choreographed by George Faison. Tues thru Sat at 7:30; mats Wed and Sat at 2 p.m., Sun at 3 p.m. Broadway, 1681 Broadway (CI7-7992).

## OFF and OFF-OFF BROADWAY

**Academy Arts Repertory**–Joe Orton's *What the Butler Saw.* Lanford Wilson's *The Great Nebula in Orion.* Megan Terry's *Ex-Miss Copper Queen on a Set of Pills.* Thru 5/28. $3 Academy Arts, 330 E 56th (486-1431).

**An Act of Kindness**–Joseph Julian's play, directed by Robert Elston. Thurs thru Sun, 5/4-14, $2.50 American Renaissance Theater, 112 Charlton St (929-4718).

**The American Imagination**–A sequel to *Hotel for Criminals* by Stanley Silverman and Richard Foreman. Thru 5/7 $5. Music-Theater Performing Group, 316 E 88th (369-4600).

**Androcles and the Lion**–George Bernard Shaw's play, directed by Alan Simpson. Fri thru Sun, 5/5-28, at 7:30 p.m. Perry St Theater, 31 Perry St (255-7190).

**Arms and the Man**–George Bernard Shaw's play 5/2-6 at 8 p.m. Wed Mat 5/3 at 2 p.m. $2. Fordham University at Lincoln Center, Pope Auditorium, 113 W 60th (956-4774)

**Arms and the Man**–George Bernard Shaw's play, Fri & Sat at 8; Sun at 3:30; Mon at 7:30. Thru 5/15 Counterpoint Theater, 152 W 66th (799-6954)

**The Bass Fiddle**–Based on a story by I.L. Peretz, telling the adventures of a young fool who arrives in a small Polish village. Written and directed by Avram Patt. Thurs thru Sun at 8 p.m. Thru 5/22 $2.50 Theater for the New City, 162 Second Ave (254-1109)

### HEART OF GOLD

**Carlin Glynn** portrays the madame of the Chicken Ranch Brothel which is the setting of "The Best Little Whorehouse in Texas," Larry L. King, Peter Masterson, and Carol Hall's new musical comedy (with musical numbers arranged by Tommy Tune) now playing at the Entermedia Theater, 2nd Avenue and 12th Street (475-4191)

**Birdbath**–A play by the great Leonard Melfi, 5/5-7, 5/12-14 Theater XII, 94 St Marks Pl (473-9054)

**A Bistro Car on the CNR**–A musical revue whose music must have been found on a trash heap, and whose cast tries to make a virtue of impersonality, deserves short shrift. Playhouse, 359 W 48th (541-9820)

**Bleacher Bums**–A comedy about Chicago Cub baseball fans. Tues thru Sun at 8 p.m. Mat Sun at 3, a midnight show on Sat. Thru 5/21, Performing Garage, 35 Wooster St (966-3651).

**Boat Sun Cavern**–Play with music by Arthur Sainer, about two couples who demonstrate against a nuclear power plant in their town. Directed by Crystal Field. Thurs thru Sun, thru 5/28. $2.50. Theater for New City, 162 Second Ave (254-1109).

**Cagliostro**–An original three-act play by William Rolleri, directed by Martin Zurla, based on a fictitious hearing in the Vatican prior to Cagliostro's inquisition. Thurs thru Sat 5/4-27 Raft Theater, Ltd. 155 Bank St (924-7790).

**Catsplay**–Istvan Orkeny's play is artistically accomplished, meltingly humane, and cries out for the biggest and best exposure. It is the best new play of the season. It is wonderfully old-fashioned and deals with such antique commodities as sympathy for all its characters, and is about life that refuses to capitulate to any sort of betrayal—by friends, family, lovers, or even common sense. The acting is excellent for the most part, and Lynne Meadow has directed with economy and purposefulness in John Lee Beatty's modest but apt set. Wed thru Sun at 7:30; Sat & Sun mats at 3 p.m. Manhattan Theater Club, 321 E 73rd (472-0600).

**Change of Mind**–An evening of one-acters by Jonathan Ringkamp (Veteran, This Way Out, and A change of Mind). Fri thru Sun, 5/5-7, 12-14, at 8 p.m. Everyman Theater, 725 Union St (Park Slope), Bklyn (857-7753)

**Changes: A Love Story**–George Hammer's play about two middle-aged lovers who help each other thru mid-life crisis, directed by Ann Raychel. $1.50, and bring your lunch. Curtain time is 1 15, 5/1-5, 8-12 Quaigh Theater, 108 W 43rd (Hotel Diplomat-221-9088)

**The Club**–It is Eve Merriam's conceit—and a rather good one, as it works out—that male villainy toward women is best definable in its own words. To that end, she has peopled her little revue with a gaggle of sexist males singing sexist songs and telling sexist jokes in a club at around 1910; the material is all authentic of the period. All the roles are played by women. Tues thru Fri at 8; Sat at 7 & 9:30; Sun 3 & 7:30. Circle in the Square Downtown, 159 Bleecker St (AL 4-6330).

**Commonplays**–Robin Swicord's *True Love (Will Never Die),* and *Last Days of the Dixie Girl Cafe.* Thurs thru Sat at 8; Sun at 4, thru 5/14 $2.50. AMDA Studio, 2109 Bdway at 73rd (581-5295).

**Company**–The 1970 musical by Sondheim and Furth. Tues thru Sun. 5/4-28. ELT Playhouse, 103rd St & Riverside Drive (663-2028).

**The Comrades**–August Strindberg's play, directed by Katrin Tralongo. Mon thru Wed at 8 p.m. Fri at 9:30 & Sat at 2:30, 5/8-24. $2.50. Shelter West Company, 15 Van Dam St (675-0948).

**Cops**–A play written by Terry Curtis Fox, directed by Richard Schechner, set in an all-night diner in Chicago where cops hang out, which suddenly becomes the setting for a shoot-out. Thurs, Fri, Sun at 8; Sat at 8 & 10. $4, $5, $6. The Envelope, 35 Wooster St in Soho (966-3651)

**Covenants: An Evening of Tennessee Williams**–A new piece made up of poems, songs, and plays by Williams rarely or never before seen on stage. Tues thru Thurs. $3. Cupping Room Cafe, 359 West Bdway (JU 2-4240)

**Dead End**–A revival of Sidney Kingsley's play, with a cast of 33. Quaigh Theater, 108 W 43rd (221-9088)

**Double Bill**–Pirandello's *The Man With the Flower in His Mouth,* and Sharon Dennis's *Room.* Fri & Sat at 8 p.m. thru 5/6. $3.50. The Gathering Place, 150 W 26th (924-6988)

**Double Bill**–Richard Harris's three-character comedy *Partners,* set in the Chelsea-Clinton area, Thurs thru Sun at 8 p.m. 5/4-28. Edmund Wilson's *This Room and This Gin and These Sandwiches,* dealing with the glory and decline of Greenwich Village after WWI, Thurs thru Sun, at 8 p.m. 6/1-25 $3. BMT, 137 W 22nd (691-7950)

**Double Bill**–Jean-Paul Sartre's *No Exit,* and J. M. Synge's *Riders to the Sea.* 5/4-7, at 8 p.m. Lincoln Square Arts Guild, 150 W 68th (595-4767).

**Drama Committee Repertory**–Gogol's *Chichikov's Journey,* Sat at 8 & 10:30, thru 5/14. Arthur Reel's *Possession,* Wed, Thurs, Fri, Sun at 8 p.m. thru 5/

14. Strindberg's *Comrades*, Sat at 2:30; Mon & Tues at 8; thru 5/30. $3. 17 W 20th (929-8377).

**An Evening of One-Act Plays**–Terrence McNally's *Sweet Eros;* John Guare's *The Loveliest Afternoon of the Year,* and Lanford Wilson's *Home Free.* Thurs thru Sun at 8 p.m. 5/4-8, 11-14, 18-21. $2.50. New York Stage Works, 15 W 18th (734-6254).

**Everyman**–The most justly celebrated of all English morality plays, directed by Donald L. Brooks, with music by George Prideaux. Fri & Sat at 8 p.m. thru 5/13. $2.50. St Peter's Episcopal Church, 340 W 20th (929-2390).

**The Exception and the Rule**–Brecht's play. 5/6 at 8 p.m. 5/7 at 4 p.m. A concert by the Musicians Action Collective is included. Modern Times Theater, 13 Astor Place (594-8742).

**Family Business**–A play by Dick Goldberg about the sibling rivalry in an all-male Jewish family living outside of Boston. Directed by John Stix. Astor Place, 434 Lafayette St (254-4370).

**The Fantasticks**–Musical based on the Rostand play, in its zillionth year and the end is not in sight. Has spawned plenty of on-Bdway talent. Tues-Fri at 8 p.m. Sat at 7 & 10; Sun at 3 & 7:30. Sullivan St Playhouse at Bleecker (OR 4-3838).

**The 5th of July**–Lanford Wilson's new comedy, directed by Marshall W. Mason. Tues thru Fri at 8 p.m. Sat at 7 & 10 p.m. Sun mat at 3 p.m. Thru 5/28. Circle Repertory, 99 Seventh Ave So (924-7100).

**Fourth Wall Repertory**–Ken Krauss's *Don't Stand in the Doorway;* Fri & Sat at 8 p.m. thru 5/27, $3.50. *Off the Wall,* a comedy revue; Thurs at 10 p.m. Fri & Sat at 11:30 p.m. thru 5/27, $2.50. Provincetown Playhouse, 13 MacDougal St (254-5060).

**Funeral March for a One-Man Band**–Book by Ron White, music by Mel Marvin, Lyrics by Robert Satuloff, directed by Leonard Peters. Thurs thru Sat at 8 p.m. Sun at 3 p.m. 5/4-21. $2.50. Westbeth Theater, 151 Bank St (691-2272).

**A Girl Starts Out**–A tragedy in four parts with texts by George Eliot and Andrea Dworkin. Fri thru Sun at 8 p.m. Thru 5/14. Eden's Expressway, 537 Bdway (677-2652).

**Guest in the House**–A revival of the Hagar Wilde-Dale Eunson play based on a story by Katherine Albert. 5/5-7, at 8 p.m. St Jean Baptiste Church, 167 E 75th (288-5082).

**I Am a Camera**–John Van Druten's play, based on Christopher Isherwood's *Berlin Stories,* 5/4-28, Thurs and Sat at 8:30, Sun at 3 p.m. $3. Jewish Repertory Theater, 334 E 14th (674-7200).

**Jean Cocteau Repertory**–John Ford's *Tis Pity She's a Whore;* Jean-Paul Sartre's *No Exit,* and Ben Jonson's *Volpone.* Bouwerie Lane, 330 Bowery (677-0060).

**Judith—a Ballad**–A play with music about the tale of a woman who saves her people, written and directed by Steven Brant. Wed, Fri & Sat at 8 p.m. Sun at 4 p.m. Thru 5/14. $3. Cithaeron, 55 Mercer St (966-6183).

**Let's Get a Divorce**–A Sardou farce, directed by Robert O'Rourke. Wed thru Sun at 8; Mat Sat at 2. Thru 5/7. $2.50. Festival Theater, Stuyvesant Square at 16th (799-9282).

**Livin Fat**–Judi Ann Mason's comedy of events in a poor black southern family that comes into money. Thurs thru Sat at 8; Sun at 4, thru 5/14. $5. Holiday Theater, 1368 Fulton St, Bklyn (636-0919).

**A Loss of Roses**–William Inge's play, directed by Neal Weaver. Thursday thru Saturday at 8 p.m. Sunday at 3; thru 5/7. $2.50. Meat and Potatoes Theater, 58 W 39th (391-2346).

**Lunatics at Large**–James Reach's comic murder mystery directed by Edmund W. Trust. Thurs thru Sat at 7:30, thru 6/6. Dramatis Personae, 114 W 14th (924-8400).

**Macbeth**–Adapted and directed by Jay Perry. 5/4-6 at 11 p.m. Westbeth Theater, 151 Bank St (691-2272).

**Man-Wo-Man**–Ed Bullins's *Michael,* and Neil Harris's *Passion Without Reason,* presented by Black Osmosis/Solid Productions. Thurs thru Sat at 8 p.m. Sun at 4 p.m. thru 6/11. $4. New Heritage Repertory, 43 E 125th St (876-3272).

**Michael Hennessey Music and Mime Theater**–Revue with material by Dan Blegen and Eric Sayer. From 5/4. American Place Theater, 111 W 46th (873-8936).

**The Millionairess**–George Bernard Shaw's play, directed by Andres Castro. Fri thru Sun at 8 p.m. thru 5/21. $3. West Side Repertory Theater, 252 W 81st (666-3521).

**The Moment**–An essay by Virginia Woolf, adapted and directed by Linda Mussman, with Claudia Bruce and Ron Harrington. Fri & Sat thru May, from 5/5, at 8 p.m. $3. Time & Space, 139-41 W 22nd (741-1032).

**Moon Cries**–A play by Midge Maroni, taking place in the American midwest during the depression. Wed thru Sat at 8 p.m. thru 5/6. $3. Little Church Around the Corner, 11 E 29 St (679-7174).

**My Great Dead Sister**–Comedy by Arthur Bicknell, directed by Larry Kent Bramble. Thurs thru Sat at 8; Sun at 3 p.m. thru 5/7. $3. Production Company, 249 W 18th St (691-7359).

## CROSS MY PALM WITH SILVER

**Phyllis Newman** stars in **My Mother Was a Fortune Teller,** a musical comedy by Arthur Laurents, directed by Craig Anderson. Wednesday through Sunday at 8 p.m. Sunday matinees at 3 p.m. Through May 21st. $4. Hudson Guild Theater, 441 West 26th Street (760-9847).

**The Neon Woman**–A new comedy by Tom Eyen, directed by Ron Link, and starring Divine. Tues thru Thurs & Sun at 9:30; Fri at 10 p.m. Sat at 7 & 10 p.m. $10. Hurrah, 36 W 62 (586-2636).

**Never Too Old**–George Romaine's play dealing with sex after sixty. Thru 5/5. $1 for senior citizens; $2.50 for others. Joseph Jefferson Theater, 1 E 29th (679-7174).

**Norman Beim Triple Bill**–*A Queen's Revenge; The Failure,* and *The Deserter,* directed by the author. 5/1-4. $3. The Troupe, 335 W 39th Street (244-9699).

**Pantagleize**–A play about the individual's struggle against the machinery of modern times, by Michel de Ghelderode, directed by Andrew Loucka. Thru 5/7. Thurs thru Sun at 8 p.m. $2.50. Little Theater, 5 W 30th (564-0692).

**The Passion of Dracula**–Stefan Schnabel in a totally new version of the Count's adventures (vastly preferable to the on-Broadway version), by Bob Hall and David Richmond. Peter Bennett directs. Cherry Lane Theater, 38 Commerce St (YU 9-2020).

**Patio/Porch**–Jack Heifner's new comedy, with Fannie Flagg and Ronnie Claire Edwards, about four Texas women in a small town on the hottest day of the year. Directed by Garland Wright. Century, 235 W 46th (354-6644).

**Plain and Fancy**–The world of Pennsylvania Dutch revived with full orchestra. Book by Joseph Stein and Will Glickman. Music and lyrics by Albert Hague and Arnold Horwitt. Directed by Joe Sutherin. From 5/4-13. St Bart's Park & 50th (PL 1-1616).

**P.S. Your Cat Is Dead**–An absurd and unnecessary act is the reviving of this play, by James Kirkwood. It had lasted, with a much better cast and a much better-appointed production, sixteen performances on Broadway, and then joined the eponymous feline in the happy mouse hunting grounds. Tues thru Fri at 8; Sat at 7 & 10; Sun at 3 & 7:30. Promenade Theater, 2162 Broadway (799-7690).

**Royal Repertory**–GBS's *Candida;* David Guerdon's *The Laundry.* $3. Royal Playhouse, 219 Second Ave (GR 5-9647).

**Runaways**–A new entertainment, written, composed, and directed by Elizabeth Swados, is really about growing up—absurdly, tragically, and sometimes, despite everything, even triumphantly. The music, in all conceivable pop, folk, and ethnic modes, is fair to excellent. The performances, both by the four professionals and the fifteen semiprofessionals and

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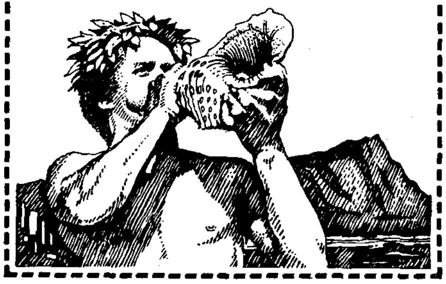

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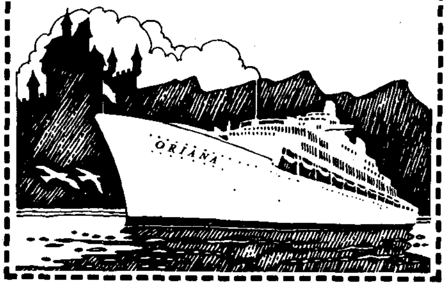

neophytes are, at the very least, engaging; in many cases, enchanting. Martinson Hall/Public Theater, 425 Lafayette St (677-6350).

**Run'ers**–A new play by Ivey McCray, directed by Woodie King, Jr. Thurs thru Sun at 7:30; Sat & Sun mat at 3 p.m. thru 5/8. Pilgrim Theater, 240 E 3rd St (575-9415).

**Rusty and Rico and Lena and Louie**–World premiere by the Guggenheim Award-winning playwright Leonard Melfi, directed by John Shearin, telling about two pairs of lovers living in shadows of New York City. Fri thru Mon, at 8 p.m. with a Sun mat at 3 p.m. $3. Impossible Ragtime Theater, 120 W 28th (243-7494).

**The Show Off**–George Kelly's 1920s comedy, starring Paul Rudd and Polly Rowles. Tues thru Sat at 8; Wed, Sat & Sun at 2 p.m. Roundabout/Stage Two, 307 W 26th (924-7160).

**The Sins of Scaramouche**–An improvisational commedia dell'Arte fable, directed by Gary Beck. Fri thru Sun, thru 5/7, at 8 p.m. $3. New Lincoln Theater, 210 E 77th (288-1073).

**Sister/Sister**–A work in progress by Clare Coss, Sondra Segal, and Roberta Sklar, about women within the family (part of a trilogy). Sat thru Mon at 8 p.m. thru 6/4. (Mats at 3 p.m. on Sundays). Women's Interart Center Annex, 552 W 53rd, second floor (246-6569).

**Soho Repertory–French farces by Ionesco and Feydeau, 4/22, 23; *Poe in Person*, 4/21-23. Soho Rep, 19 Mercer St (925-2588).**

**Spanish Theater Repertory**–*Bodas de Sangre* by Lorca; *Te Juro Juana Que Tengo Ganas* and *El Censo* by Carballido; *Cien Veces No Debo*; *Los Japoneses No Esperan* by Talesnik; *Jardin de Otono* by Diana Raznovich, directed by Rene Buch, Delfor Peralta, and Braulio Villar. All plays in Spanish in rotating repertory. Thru May. Gramercy Arts Theater, 138 E 27th. For dates and time call 889-2850.

**Too Late for Yogurt**–Three psychotic episodes by Harry Koutoukis. Fri thru Sun at 7:30 p.m. thru 5/5. $3. Westbeth Theater, 151 Bank St (691-2260).

**The Troupe Repertory**–*After Euripides's Electra, and Others*, by Maurice Baring, 5/5-21, Fri at 8; Sat at 7 & 10; Sun at 3 p.m. $3. Upstairs Theater. *Lovers Choice Tonight*, by Ron Maker, 5/5-21, Fri at 8; Sat at 7 & 10; Sun at 3. $3. Downstairs Theater. *Chalk It Up*, a trilogy by Daniel Haben Clark, 5/8-26, Mon thru Thurs at 8 p.m. $3. Downstairs Theater. The Troupe, 335 W 39th (244-9699).

**The Twilight Dinner**–The Negro Ensemble Company presents Lennox Brown's play, directed by Douglas Turner Ward. Tues thru Fri at 8; Sat at 3:30 & 8:30; Sun at 2:30 & 7 p.m. thru 5/14. St Marks Plyhse, 133 Second Ave (OR 4-3530).

**Vanities**–Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground *(The Group, Grease, etc.)*, but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Cordis Heard, Monica Merryman) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St (541-8394).

**Venture Theater**–*Sim*, a comedy by William Osborn. Saturdays at 8 p.m. $4. *Desmond*, based on Kafka's story about an ape. Sundays at 4 p.m. $3. 230½ 8th Ave (924-4791).

**The White Othello**–Adapted by Wilda Harrison and Russell Newton Roman and directed by Cynthia Reade. Fri & Sat at 7:30, Sun at 3 p.m. thru 5/21. $2.50. All Angels Church, 251 W 80th (PL 7-6300).

**Word of Mouth**–A late 70s comedy revue by an aggregation of new American humorists. Thru 5/8. $4. American Place Theater, 111 W 46th (246-3730).

### New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Monday through Friday, 1 to 6 p.m. New York Magazine will be happy to advise you.

## After Dark

### NIGHTCLUBS

**Applause**–40th St & Lex. Restaurant club, with singer-pianist Ann Lebeaux holding forth Mon thru Sat from 8 p.m. (687-7267).

**Arthur's**–44 W 56th. Continental cuisine, showcase Tues & Wed. Other nights singing waiters and waitresses (581-9765).

**Barbizon Plaza Library**–6th Ave, betw 58th & 59th. Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m.-3 a.m.; Sun, 8 p.m. to 2 a.m. (Cl 7-7000).

**Cachaça**–403 E 62nd. Mirrors, dining at marble-topped tables, potted palms, gray velvet Chesterfield sofas (688-8501).

### THAT VIENNESE FLAVOR

**Gale and Prudence Curtis** perform at **Cafe Fanny,** a 19th century cafe with an informal ambience, in the Hotel Biltmore, Madison and 43rd, which is open to midnight always. The sisters play Monday through Friday, and the phone number is 687-7115.

**Catch a Rising Star**–1487 1st Ave. Continuous entertainment by comics and singers Tues thru Sun, with steadies Pat Benatar and David Sayh (794-1906).

**La Chansonnette**–890 Second Ave. Rita Dimitri entertains every Tues thru Sat; and Dardanell's here Mon thru Thurs, thru May (PL 2-7320).

**Chateau Madrid**–48th St & Lex. "Latin Fantasy," featuring Alberto Rochi, Mon thru Fri 9:30 & midnight. Sat has three shows (PL 2-8080).

**Club Ibis**–151 E 50th. Egyptian decor, international cuisine, and a revue with belly-dancers and whirling dervishes. Two orchestras for dancing. Showtime is 9:45 & 12:30 every night but Sunday (753-3471).

**Comic Strip**–1568 Second Ave. Restaurant, comedy spot with an improvisational entertainment, Sun thru Fri, fun starts at 9; Sat at 9 & 12:15 (861-9386).

**Copa-Disco**–10 E 60th. Huge dance floor with much light and sound. Fri & Sat only, 10 p.m. to 4 a.m. (755-6010).

**Cotton Club**–666 W 125th. New cabaret-supper club with a revue reminiscent of the 30s. 5/3-15, Chuck Jackson with impressionest and emcee Carol Cass. Shows at 10 and 12:30 (MO 3-7980).

**Dangerfields**–1118 First Ave. Jon Haggins, who writes most of his own material, sings 5/1, 2, 3, at 9:30 & 11:30 p.m. with the Elliot Finkel Trio. Comedian Joey Villa is here from 5/5 thru 6/4, with singers Laine Igneri and Frank Anthony (593-1650).

**Dionysos**–304 E 48th. Stelios, a band for Greek dancing. Elena Voulgari entertains nightly. Interesting decor, and international cuisine (758-8240).

**Hippopotamus II**–405 E 62nd A pretty place with a fireplace, an English club atmosphere, and a fine chef. Plus disco-dancing from 10 to 4 a.m. nightly (486-1566).

**Jimmy Weston's**–131 E 54th. Thru 5/27, jazz great Dorothy Donegan plays piano nightly except Sunday at 10, midnight & 2 a.m. The Tommy Furtado Trio Tues thru Sat and the Bernie Leighton Quartet on Sun and Mon (838-8384).

**Koatails**–1189 First Avenue. New discotheque, right out of Busby Berkeley, tuxedoed waitresses, demonstrations of period dances (535-6423).

**Once Upon a Stove**–325 Third Ave. Valentine Room: Thursdays at 8:30, an all-female comedy revue. Dancing 7:30 to midnight Fri. & Sat. Victorian Room: Dancing Wed & Thurs (683-0044).

**L'Oubliette**–2 W 55th. Soul French discotheque with fine music and atmosphere (265-1595).

**Rainbow Grill**–65th floor, Rockefeller Plaza. 5/1-13, singer Julie Budd nightly except Sunday, at 9:15 & 11:30 p.m. (PL 7-8970).

**Rainbow Room**–65th floor, Rockefeller Plaza. Exquisite, enormous dining and dancing room, with a view of the entire world, almost. Sy Oliver and his orchestra play for dancing (except on Mondays). (PL 7-9090).

**Reflections**–40 E 58th. Attractive bi-level discotheque, open Fri & Sat from 10 to 4 a.m. (MU 8-3365).

**Le Refuge**–309 E 83rd—Charming French dining place with live baroque guitar and harp music, Mon, Tues & Thurs, from 7:30 p.m. (UN 1-4505).

**Roma di Notte**–137 E 55th Italian cabaret with hide-away caves for private dining. Dancing to the Roma 88 orchestra, plus strolling musicians from 8 p.m. to 2 a.m. Closed Sundays (832-1128).

**Roseland**–239 W 52nd. Ballroom open for dancing Wed thru Sun 6:30 to midnight. From 2:30 p.m. Thurs and weekend, with bands of Tony Martell and Ramon Argueso. Petro and Olga dance class Wed at 6:30 p.m. (Cl 7-0200).

**Shepheard's**–Park Ave & 56th. Jean-Paul Vignon and Friends entertain three times nightly thru 5/6 (421-0900).

**Sibi**–151 E 50th. Nice warm upstairs den, with jazz singer Johnny Hartman being held over thru 5/6, every night but Sunday. From 5/8-13, the great jazz pianist Ahmad Jamal with his quartet (753-3429).

**Stork Club**–112 Central Park South. Perhaps the most elegant room for dining and dancing in the city, and the cocktail piano trio, contracted thru Peter Duchin, is above average (581-7080).

**Touches**–190 Third, at 17th. Discotheque, all scintillation, and mirrors, downstairs from that estimable eatery known as Tuesdays (533-7902).

**La Vie En Rose**–227 E 56th. *Pouff,* a musical revue with a cast of twenty-five. Mon thru Sat at 9:30; and at 11:30. Disco dancing and dining before and after show (755-1820).

**Yankee Riverboat**–Empire State Bldg. 5/2-7, Elvis duplicator Gregg Peters and Bo & Generation II Dance Band. From 8 p.m. Closed Sundays (736-6210).

### THE HOTEL ROOMS

**Americana,** 811 Seventh Ave (581-1000). **French Quarter:** New Orleans atmosphere, and dancing to music of Bobby Michaels & Company, Mon thru Sat, 9 to 1:30 a.m. Sun 5 to midnight. **Bridges:** Singer-pianist Amy Lynn Yago, 5:30 p.m. to 11 p.m.

**Carlyle,** Madison Ave & 77th (744-1600). **The Cafe:** Bobby Short is here with Beverly Peer on bass, and Gene Gammage on drums. **Bemelmans Bar:** Jazz pianist Marian McPartland is here for her sixth season & continues thru 6/30.

**Pierre,** 5th Ave & 61st St (838-8000). **The Cafe:** The Bernie Leighton Trio for listening and dancing, Tues thru Sat, 9 to 12:30.

**Sheraton,** 55th & 7th Ave (247-8000). **Sally's:** Turn of the century lounge-cabaret, with entertainment nightly. From 9:30 to 1:30 thru 5/27, Head Over Heels. **The Falstaff Room:** Pianist Effie, 5 to 10 p.m. Mon thru Fri. And from 10 to 12:30, singer Mary Small.

**Sherry Netherland,** 5th Ave and 59th St (EL 5-2800). **Le Petit Restaurant:** Earl Rose plays from 8 p.m. to 1 a.m. Wednesdays through Fridays.

**St. Regis Sheraton,** 5th Ave & 55th (PL 3-4500). **Old King Cole:** Continuous dinner/dance music, Ray Hartley, pianist, Mon thru Thurs 5:30-8 p.m. The Peter Duchin Quartet, 8 p.m. - 1 a.m. Fri & Sat, 9 p.m. - 2 a.m.

## JAZZ—ROCK—GUITAR, ETC.

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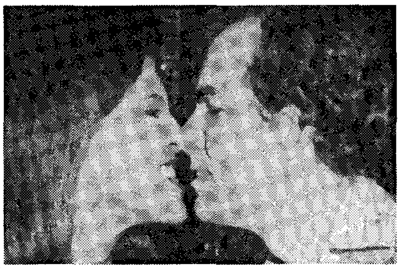
**Ali's Alley**–77 Greene St. Thru 5/6, the invigorating tenor saxophonist Kalaparusha AKA Maurice McIntyre will be in charge of a quartet. An early member of Chicago's AACM, he can be volatile and melodious and is well worth hearing. 5/9-13, Grachan Mancar Quartet On Mondays, Ted Daniels has the big band (226-9042).

**Arthur's Tavern**–57 Grove St. Dixieland on Monday evenings with the Grove Street Stompers at home base from 9:15 until 1 a.m. Mable Godwin at the piano Thurs thru Sat, 9:30 to 3:30 a.m. (CH 2-9468).

**Assembly**–16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beatle songs, requests (581-3580).

### ESKIMO PIE



**John Monteith** and **Suzanne Rand,** who've been making it at local one-niters and on the college circuit, hit the bigtime May 4th when they open an extended run at **The Ballroom,** 458 West Broadway. They'll perform at 10:30 & 12:30, Thursdays thru Saturdays, thru May 27th (473-9367).

**Beefsteak Charlie's**–12th St & Fifth. 5/3-6, John Scofield Quartet with Jim McNeely, Chip Jackson, and Billy Hart (675-4720).

**Bradley's**–70 University Pl. High-quality pianists are always present, though it is often necessary to leapfrog up to the piano to hear it. On Sundays, Jimmy Rowles is in permanent residence (at least this month) and one never tires of him (288-6440).

**Carnegie Tavern**–165 W 56th. Jazz pianist Ellis Larkins plays from 8 to midnight (PL 7-9522).

**Christy's Skylite Gardens**–64 W 11th. Charming restaurant filled with plants, skylights, and music nightly. 5/1-6, Lotti Golden (673-5720).

**The Clubhouse**–1315 Second Ave (at 69th). Steakhouse, with a tennis and golf motif, and jazz/blues/ballads singer and pianist Stan Facey entertaining nightly (628-0600).

**Eddie Condon's**–144 W 54th. This is the city's bastion for traditional jazz. The house band is led by clubowner-bassist Red Balaban and includes the majestic veteran trombonist Vic Dickenson. On 5/2, another fine trombonist, Eddie Hubble, sits in (265-8277).

**The Cookery**–University Pl at 8th St. Alberta Hunter, that grand old lady of the blues, sings Mon thru Thurs at 8:30 & 10:30; Fri & Sat at 12:15 a.m., also (OR 4-4450).

**Coriander**–314 E. 72 St. This cozy little restaurant is much enhanced by the presence of pianist-singer Joe Derise, a veteran charmer with an impeccable repertoire. He appears nightly from 10 p.m., with bassist Ernie Furtado (794-2700).

**Crawdaddy**–45th & Vanderbilt. Warren Vaché and his trio (Don Coates on piano, Chuck Briggs on drums) perform at this genuine New Orleans restaurant Mon thru Fri, 6:30 thru 11:30 (687-1860).

**David K's Aquarium Lounge**–1115 Third Ave. Hugh Shannon sings old and new favorites, Tues thru Sat, from 9 p.m. to 2 a.m. (371-9090).

**Gregory's**–First Ave at 63rd. Pianist Hod O'Brian's trio with guitarist Joe Puma has most of the week (Wed. thru Sun.) and virtuoso bebop guitarist Chuck Wayne has a trio on Tuesday. But the best is reserved for Monday nights, when Al Haig brings his inimitable finesse to the keyboard (371-2220).

**Hopper's**–452 6th Ave. Singer Joe Williams, Mon thru Sat, 9:30, 11:30, and an extra 1 a.m. show Fri & Sat (260-0250).

**Irish Pavilion**–130 E 57th. Pat Conway trio with Pat Mahon on accordion and Pete Cannata on bass guitar playing and singing country, Irish, light rock. Also singalongs. Wednesdays from 8 to midnight thru 5/3 (759-9041).

**Jazzmania Society**–14 E 23rd. 5/6-7, the All-Stars greet Arnie Lawrence, a fine saxophonist. The jamming here is informal and swinging, the atmosphere unbeatable (477-3077).

**Jimmy Ryan's**–154 W 54th. Roy Eldridge is a monument to the jazz spirit, and to miss seeing him at work is to deny yourself the pleasure of witnessing one of the few enduring giants. Mon & Sun, Max Kaminsky, no slouch either, leads the band. Stan Gold Quartet, 5:30-8 on Fridays (664-9700).

**Los Madriles**–236 W 52nd. Spanish food and Roberto Lozano who plays the synthesizer and sings Fri thru Sun 9 p.m. to 4 a.m. Guitarist-singer Luis Meyers here Fri & Sat from 6 to 9 p.m. (582-3193).

**Marty's**–1265 Third Ave. Terraces and gardens and continental food. Jimmy Jordan plays the piano and sings blues and ballads (249-4100).

**Monsignore II**–61 E 55th. Plush place with excellent service, a great chef, and strolling guitarist-singer Bravo Riccardo entertaining Mon thru Sat from 6:30 (EL 5-2070).

**Nickels**–227 E 67th. Pianist Ed Linderman does right by show tunes. Mon thru Sat, from 8:30 on (794-2331).

**Oliver's**–141 E 57th. English-type restaurant, with singer-pianist Danny Deaver, Tues, Wed, Thurs & Sat, 6 to 11. Mon & Fri evenings singer-pianist Elaine Francis (753-9180).

**Onde's**–160 E 48th St. A new split-level dining room with a dance floor and lounge. The Art Syms

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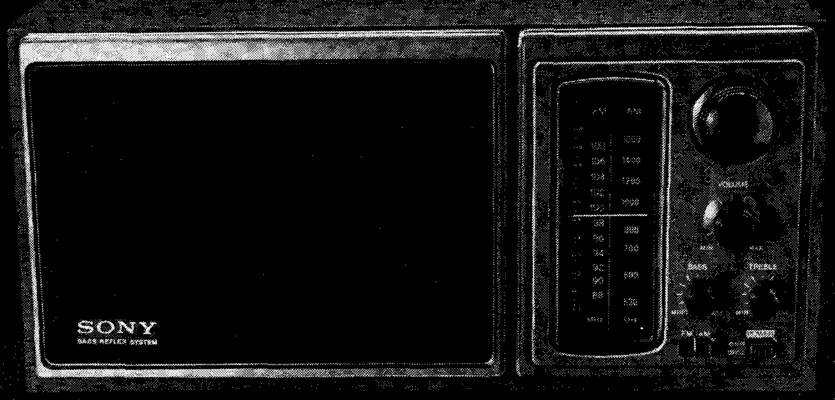

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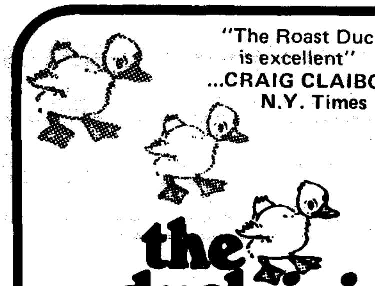

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**The Other End**–149 Bleecker St. 5/4-6, Bruce Cockburn, "the thinking man's songwriter" (673-7030).

**Ponte's**–39 Desbrosses St. Italian cuisine; every night but Monday, Dino Palermo and his guitar plus strolling violinists Frank and Andy on Fri & Sat. Closed Sundays (CA 6-4621).

**The Priory**–224 E 53rd. Early American decor and food, plus the singer-pianist Don Tabor nightly except Sun, 9 p.m. to 1 a.m. (753-1090).

**Red Blazer Too**–1576 Third Ave, nr 88th. Wed, the Original Traditional Jazz Band. Thurs, the Sol Yaged Quartet; Fri, Betty Comora, with John Bucher's Speakeasy Jazz Babies (876-0440).

**Reno Sweeney**–126 W 13th. 5/2-14, Tues thru Sun, S.R.O., at 9 & 11:30 p.m. 5/8, Dolly Dawn sings at 8 p.m., and then starting 5/9, from 6 to 7:30 Tues thru Sat (691-0900).

**Sacred Cow**–228 W 72nd. Lovely dining place. Ernie Kemm is at the keyboard nightly. Waitresses and waiters participate in the entertainment (873-4067).

**37th St Hideaway**–32 W 37th. Music for dinner and dancing Tues thru Sat from 7 p.m. on by guitarists Peter Girardi & Alain Levy. Songs from 8 p.m. by Diana Macris. Closed Sun (947-8940).

**Tramps**–125 E 15th. Baby Jane Dexter sings here at 9 & 11 p.m. 5/3-6 at 8:30 & 10:30 p.m. (260-0370).

**Village Gate**–Bleecker & Thompson. On 5/5-6 an extraordinary package of blues: Sam Lightnin' Hopkins, an eccentric, acerbic guitarist and singer, and Professor Longhair, who all but patented the New Orleans rollicking style of r & b as pianist-singer-songwriter (475-5120).

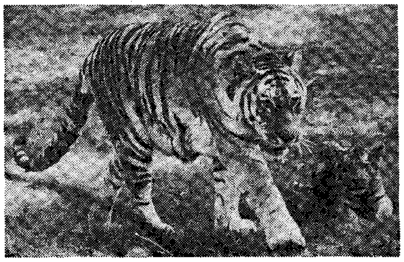
**Village Vanguard**–178 Seventh Ave So. Trombonist-arranger Slide Hampton will get to test his chops as a soloist with a quintet thru 5/7. His muscular sound and precise melodic licks enhanced Art Blakey's groups for many years (AL 5-4037).

**West End**–Bdway & 114th. Mondays, Jazz Session; Tues thru Sun, Franc Williams Swing Four, 5/2-7, 9, 10 (669-9160).

SPECIAL EVENTS, CONCERTS, OPERA, SPORTS
EDITED BY GERARD KAVANAGH

## Special Events

### GRAND REOPENING



Over 200 mammals and birds, including Siberian tigers (above), elephants, rhinos, and herds of antelope and deer, inhabit *Wild Asia*, the Bronx Zoo's 38-acre natural habitat. The exhibit reopens on May 5 at 10 A.M. and can be seen from the safety of the zoo's monorail (220-5121).

**Old-Time Country Music Festival,** BAM Lepercq Space (636-4100), 5/2-6 at 8, 5/7 at 2.

**New York Experience,** McGraw-Hill Bldg., Sixth Ave. between 48th & 49th Sts. (869-0345) Mon-Thurs 11-7, Fri & Sat 11-8, Sun 12-8.

**Tribute to Elvis Presley,** Westbury Music Fair; 5/2-4 at 8:30, 5/5 at 8, 5/6 at 7 & 10:30, 5/7 at 7:30.

**Elvis: The Legend Lives,** Palace Theater, Bdwy at 47th St. (757-2626). Tues-Thurs at 7:30, Fri & Sat at 7 & 10, Sun at 3.

**Mummenschanz,** Bijou Theater, Bdwy at 45th St. (221-8500). Tues-Fri at 8, Sat at 2 & 8, Sun at 3.

**Electric Spaghetti: Theater/Music/Dance,** Truck & Warehouse Theater, 79 E 4th St. (242-3900). Mon-Thurs at 7 & 9:30, Fri at 7, 9:30 & 12, Sat at 2, 7, 9:30 & 12, Sun at 4, 7, 9:30 & 12. Thru 5/13.

**Antique Car Show,** Lehman College, Goulden Ave. at Bedford Park Blvd. (881-8900), 5/7: 10-5.

**American Professional Body-Building Championship,** Town Hall, 5/6 at 10 & 8.

**Beatlemania,** Winter Garden Theater, 1634 Bdwy (245-4878). Wed at 2 & 7, Thurs-Fri at 7, Sat at 2, 7 & 10, Sun at 2 & 5.

## Concerts

### Tuesday, May 2

**Philadelphia Orchestra,** Carnegie Hall, at 8.

**Chamber Music,** Cooper Union, Third Ave. at 7th St. (254-6300), at 8.

**Sergio Cervetti,** ATL, 219 W 19th St. (691-6500), 8.

**Guarneri String Quartet,** 92nd St. Y, at 8.

**Average White Band,** Avery Fisher Hall, at 7:30.

**Chamber Music Society of Lincoln Center,** Alice Tully Hall, at 7:30.

**Quintet de Legno,** Carnegie Recital Hall, at 8.

### Wednesday, May 3

**Juilliard Student Concert,** Alice Tully Hall, at 1.

**Abbey Simon,** piano, Carnegie Hall, at 8.

**Masterpieces of High Baroque,** 92nd St. Y, at 8.

**Roy Ayers,** Avery Fisher Hall, at 8.

**Molly Picon,** Town Hall, at 5:45.

**Parnassus,** Carnegie Recital Hall, at 8.

**Heidi & Alfred Kanwischer,** duo pianists, Alice Tully Hall, at 8.

### Thursday, May 4

**Franz Liszt Chamber Orchestra of Budapest,** Carnegie Hall, at 8.

**Vilayat Khan,** sitar, Alice Tully Hall, at 8.

**Aldona Kepalaite,** piano, Town Hall, at 8:15.

**New York Philharmonic,** Avery Fisher Hall, at 8.

**Elizabeth Matesky,** violin, 92nd St. Y, at 8.

**Sylvia Chai,** organ, Grace Church, Bdwy at 10th St. (254-2000), at 1.

**Alice Coltrane/Reggie Workman,** Public Theater, 425 Lafayette St. (677-6350), at 9:30 & midnight.

**New York Lyric Arts Trio,** Carnegie Recital Hall, 8.

### Friday, May 5

**New York Philharmonic,** Avery Fisher Hall, at 8.

**New York Choral Society,** Carnegie Hall, at 8.

**University Glee Club,** Town Hall, at 8.

**Bonnie Bradley,** mezzo-soprano, Carnegie Recital Hall, at 8.

**Juilliard Student Concert,** Alice Tully Hall, at 8:30.

**Errol Parker, jazz,** Motivations, 476 Broome St. (226-2108), at 8:30 & 10.

**Concert Social,** Biltmore Hotel Music Room, Madison Ave. at 43rd St. (749-5464), at 8:30.

**Eddie Hazell,** jazz, Cassisdy's, 303 E 53rd St. (755-8050), at noon.

**Andrew Saderman,** Queens College, at 3.

**Sun Ra & His Arkestra,** Public Theater, 425 Lafayette St. (677-6350), at 9:30 & midnight.

**Cheryl Seltzer,** Jack Kahn Pianos, 158 W 55th St. (265-1489), at 8.

### Saturday, May 6

**Oslo Philharmonic,** Carnegie Hall, at 8.

**Sun Ra & His Arkestra,** Public Theater, 425 Lafayette St. (677-6350), at 9:30 & midnight.

**High School of the Performing Arts Concert,** Alice Tully Hall, at 2.

**Elvis Costello/Nick Lowe/Mink DeVille,** Palladium, 126 E 14th St. (249-8870), at 7:30 & 11:30.

**Errol Parker Experience,** Motivations, 476 Broome St. (226-2108), at 8:30 & 10.

**New York Philharmonic,** Avery Fisher Hall, at 8.

**Sine Nominee Singers,** 92nd St. Y, at 8.

**Sasha & Lena,** Carnegie Recital Hall, at 2:30.

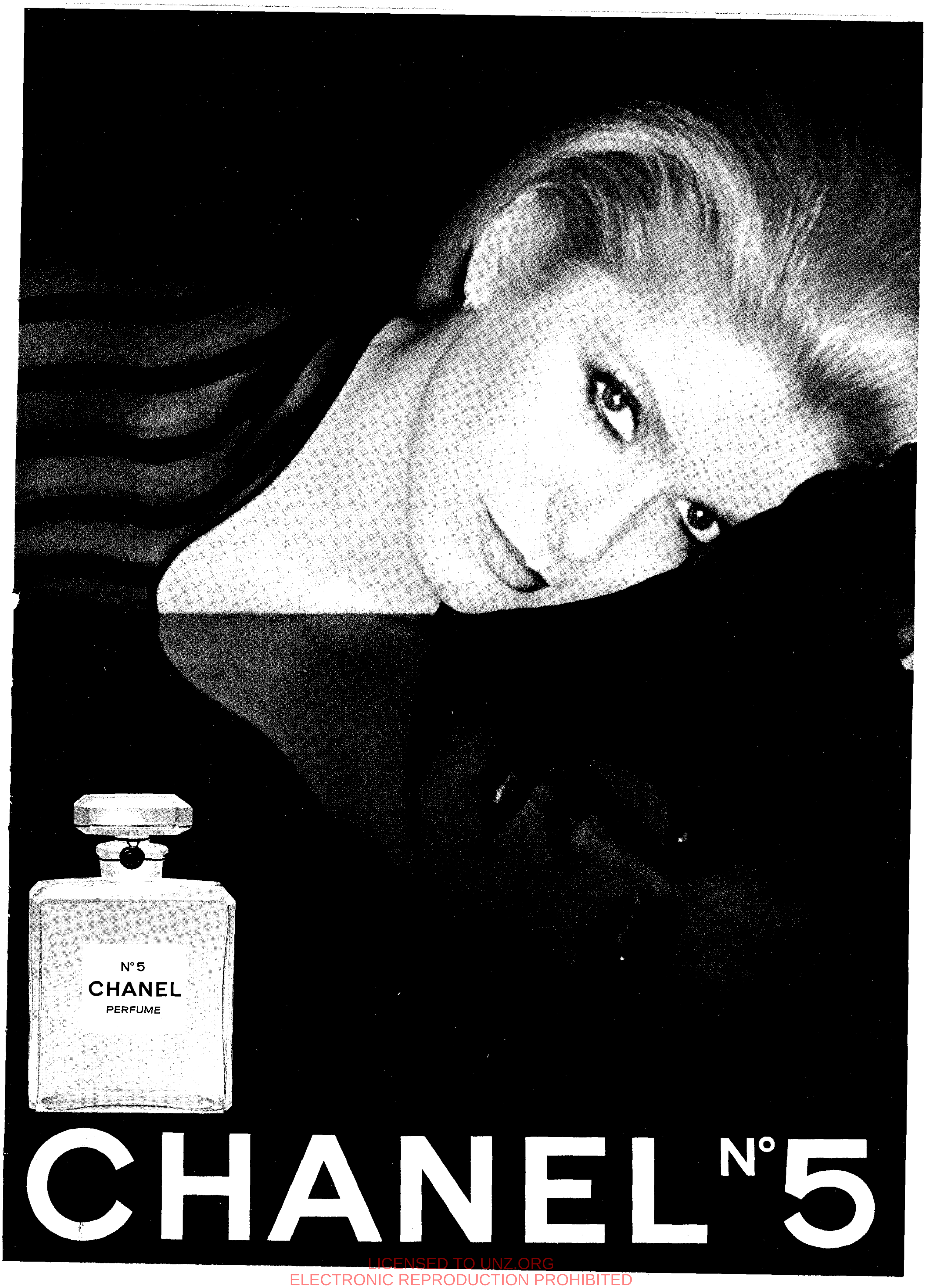
**Velma Guyer,** soprano, Theodore Roosevelt Birthplace, 28 E 20th St. (865-3571), at 2.

**Music From Marlboro,** Washington Irving High School, Irving Pl. at 16th St. (586-4680), at 8.

**Concert Party,** Gotham Hotel, Fifth Ave. at 55th St. (873-4022), at 8:30.

**Jonathan Purvin,** piano, Greenwich House Music School, 46 Barrow St. (242-4770), at 8.

**Lester Flatt & the Nashville Grass,** NYU Loeb Center, 566 LaGuardia Pl. (427-1488), at 8.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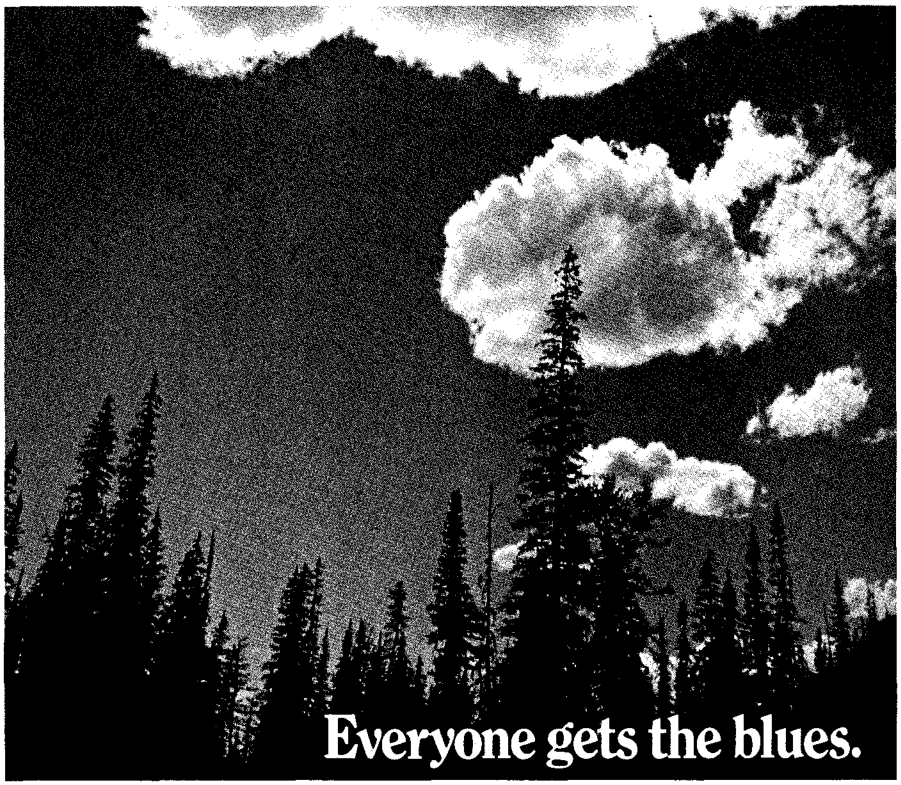

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## AROUND TOWN

**Georgetta Psaros,** mezzo-soprano, Carnegie Recital Hall, at 5:45.
**Dessoff Choirs,** Alice Tully Hall, at 8.
**Da Vinci Players,** Carnegie Recital Hall, at 8:30.

### Sunday, May 7

**New York Philharmonic,** Avery Fisher Hall, at 8.
**Bloomingdale Chamber Orchestra,** Bank St. College, 610 W 112th St. (663-6021), at 4.
**Music by Vazgen Muradian,** Alice Tully Hall, at 2.
**Boston Symphony Chamber Players,** 92nd St. Y, 3.
**Tribute to Art Shields,** Town Hall, at 2.
**Laura Gigante Sharpe,** piano, Pratt Institute, DeKalb Ave. at Hall St., Bklyn (636-3600), at 2:30.
**Sarah Rice,** soprano, Federal Hall National Memorial, 26 Wall St. (865-3571), at 2.
**Boris Amarantov,** mime, Carnegie Recital Hall, at 2.
**Mikis Theodorakis,** Felt Forum, at 8.
**Robert Silverman,** piano, Alice Tully Hall, at 8.
**Seta Karakashian von Bartesch,** piano, Carnegie Recital Hall, at 5:45.
**Sabicas,** flamenco guitar, Town Hall, at 7.
**Dave Sear,** folk, Queens Museum, at 3.
**Faculty Recital,** Greenwich House Music School, 46 Barrow St. (242-4770), at 4.
**Yee Ping Wu,** piano, Carnegie Recital Hall, at 8:30.
**New York Sinfonia Orchestra,** St. Stephen's Church, 120 W 69th St. (864-5907), at 4:30.

### Monday, May 8

**Chicago Symphony Orchestra,** Carnegie Hall, at 8.
**Music From Marlboro,** Alice Tully Hall, at 8.
**NYU Symphony Orchestra,** NYU Theater, 35 W 4th St. (598-3491), at 8.
**All-Star Concert,** Town Hall, at 7:30.
**Michael Rudiakov,** cello/**Evelyne Crochet,** piano, Carnegie Recital Hall, at 8.
**Diana Ross/Kip Addotta,** Westbury Music Fair, at 8:30.

### Tuesday, May 9

**Chicago Symphony Orchestra,** Carnegie Hall, at 8.
**Peter Pears,** tenor/**Murray Perahia,** piano, Alice Tully Hall, at 8.
**Nicole Wickihalder,** piano, Carnegie Recital Hall, 8.
**NYU Concert Band,** NYU Theater, 35 W 4th St. (598-3491), at 8.
**Richard Stoltzman,** clarinet/**Peter Serkin,** piano, 92nd St. Y, at 8.
**Laurie Spiegel,** ATL, 219 W 19th St. (924-0077), at 8.
**Diana Ross/Kip Addotta,** Westbury Music Fair, at 8:30.

### MUSIC DIRECTORY

**Brooklyn Academy of Music,** 30 Lafayette Ave (636-4100).
**Brooklyn Center at Brooklyn College,** Campus Rd at Ave H (859-1180).
**Carnegie Hall and Carnegie Recital Hall,** Seventh Ave at 57th (247-7459).
**City Center,** 131 W 55th (246-8989).
**The Kitchen,** 484 Broome St. (925-3615).
**Lincoln Center:** Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library-Museum (799-2200); Metropolitan Opera House (580-9830); New York State Theater (877-4727).
**Madison Square Garden,** Seventh Ave at 33rd (563-8000).
**Mannes College of Music,** 157 E 74th St. (737-0700).
**Nassau Coliseum,** Hempstead Turnpike, Uniondale, L.I. (516-794-9100).
**92nd St. Y,** at Lexington Ave. (427-6000).
**Town Hall,** 123 W 43rd (582-4536).
**Westbury Music Fair,** Brush Hollow Rd., Westbury, L.I. (516-333-0533).

## Opera

**Bel Canto Opera,** 30 E 31st St. (685-1377). *Le Donne Curiose,* 5/6 at 7:30, 5/7 at 3.
**Light Opera of Manhattan,** 334 E 74th St. (535-6310). *Patience,* 5/3 at 2 & 8:30, 5/4-5 at 8:30, 5/6 at 4 & 8:30, 5/7 at 4.
**Stuyvesant Opera,** Loretto Theater, 20 Bleecker St. (674-5243). *Le Nozze di Figaro,* 5/3 & 5 at 7:30, 5/7 at 2:30.

# Dance

AMERICAN BALLET THEATER
METROPOLITAN OPERA HOUSE

*Don Quixote:* 5/2-5 at 8, 5/6 at 2 & 8, 5/8-9 at 8.

NEW YORK CITY BALLET
NEW YORK STATE THEATER

Tues, 5/2 at 8: *Ballo della Regina; In the Night; Kammermusik No. 2; Chaconne.* Wed, 5/3 at 8: *Ballo della Regina; The Cage; Valse-Fantaisie; Tchaikovsky Suite No. 3.* Thurs, 5/4 at 8: *Fanfare; Allegro Brillante; Vienna Waltzes.* Fri, 5/5 at 8: *Ballo della Regina; Duo Concertant; Valse-Fantaisie; Tchaikovsky Suite No. 3.* Sat, 5/6 at 2: *Raymonda* variations; *Irish Fantasy; The Concert.* Sat, 5/6 at 8: *Raymonda* variations; *The Cage; Valse-Fantaisie; Tchaikovsky Suite No. 3.* Sun, 5/7 at 1: *The Four Temperaments; Other Dances; Vienna Waltzes.* Sun, 5/7 at 7: *The Four Temperaments;* pas de deux; *Vienna Waltzes.* Tues, 5/9 at 8: *Raymonda* variations; *The Four Temperaments; Stars and Stripes.*

ALVIN AILEY AMERICAN DANCE THEATER
CITY CENTER

## HAPPY ANNIVERSARY

The Alvin Ailey American Dance Theater, featuring **Alvin Ailey** and **Judith Jamison,** is celebrating its twentieth year with a three-week engagement at the City Center (131 W 55th Street). Among this season's attractions are two New York premieres, *Butterfly* and *Blood-Burning Moon.* Opening night is May 3 at 8 (246-8989).

Wed, 5/3 at 8: *Gazelle; Butterfly; Suite Otis.* Thurs, 5/4 at 8: *The Lark Ascending; Coverage II; Blood-Burning Moon; The Time Before the Time After; Night Creature.* Fri, 5/5 at 8: *Hidden Rites; Cry; Masekela Langage; Suite Otis.* Sat, 5/6 at 2: *Gazelle; Butterfly; Revelations.* Sat, 5/6 at 8: *Night Creature; Pas de Duke; Masekela Langage; Caravan.* Sun, 5/7 at 2: *Hidden Rites; Suite Otis; Revelations.* Sun, 5/7 at 7:30: *The Lark Ascending; Pas de Duke; Blood-Burning Moon; The Time Before the Time After; Night Creature.* Tues, 5/9 at 8: *Gazelle; Cry; Rainbow 'Round My Shoulder; Revelations.*

OTHER

**Frank Ashley Dance Co.,** Henry St. Playhouse, 466 Grand St. (473-2803), 5/5 at 7:30, 5/6 at 3 & 7:30, 5/7 at 3.

**Hunter College Dance Co.,** Hunter College Playhouse, 695 Park Ave. (570-5434), 5/4 at 4:30, 5/5-6 at 8.

**Improvisational Dance Ensemble,** NYU Loeb Center, 566 LaGuardia Pl. (598-3757), 5/3-4 at 8.

**Lar Lubovitch Company of Dance,** Roundabout Theater, 333 W 23rd St. (924-7160), 5/3-5 at 8, 5/6 at 2 & 8, 5/7 at 8.

**Larry Richardson & Dance Co.,** Dance Gallery, 242 E 14th St. (685-5972), 5/5-6 at 8, 5/7 at 3.

**Riverside Dance Festival,** Riverside Church, 490 Riverside Dr. (864-2929): Theater Dance Collection, 5/4-6 at 8, 5/7 at 2.

# Art

*Galleries are open Tues-Sat from between 10 and 11 to between 5 and 6.*
*Asterisk denotes show of special distinction.*
*Art listing edited by Holly Pinto.*

**SOLOS**

57th STREET

**Don David/Alfred B. Thomas**–Studies on paper of the Oregon coast/Photos of abandoned houses, thru 5/11. Alonzo, 30 W 57th (586-2500).

**Burgoyne Diller**(1906-1965)–Crayon and pencil drawings, thru 5/20. Washburn, 42 E 57th (753-0546).

***Jim Dine**–New still lifes, drawings, and colored etchings, thru 6/9. Pace, 32 E 57th (HA1-3292).

**Maria Antonia Gonzalez**–Acrylics and drawings, thru 5/20. Noble/Polans, 40 W 57th (541-9510).

**Stephen Greene**–Recent oils, thru 5/18. Pearl, 29 W 57th (838-6310).

**Dorothy Hood**–Conceptual abstractions, thru 5/11. Long, 7 W 57th (752-6244).

**Horst Janssen**–Graphics, including self-portraits, landscapes, and still lifes, thru 5/20/Illustrated books, thru 5/27. Sumers, 50 W 57th (541-8334)/Goethe House, 1014 5th Ave (744-8310).

**Eleanore Lockspeiser**–Abstractions, thru 5/18. Phoenix, 30 W 57th (245-5095).

**Fred Meyer**–Terra cotta figures and life-size bronzes, thru 5/20. Midtown, 11 E 57th (PL8-1900).

**George Nick**–Crisp architectonic views, thru 5/11. deNagy, 29 W 57th (421-3780).

***Robert Andrew Parker**–Watercolors, thru 5/5. Dintenfass, 50 W 57th (581-2268).

**Bruce Robbins**–Drawings and fulcrum sculpture, thru 6/3. Truman, 38 E 57th (688-3516).

**Angelo Savelli**–The figure point on unstretched canvas, thru 5/13. Parsons-Dreyfuss, 24 W 57th (CI7-7480).

**Alejandro Sina**–Kinetic light sculpture, thru 5/20. Portnoy, 56 W 57th (757-0461).

***Antoni Tapies**–Rich earthy-textured canvases, thru 5/6. Jackson, 521 W 57th (586-4200).

***Jane Wilson**–Recent still lifes, 5/6-27. Fischbach, 29 W 57th (PL9-2345).

MADISON AVE & VICINITY

**H. Amiard** (1878-1962)/**George Oberteuffer** (1878-1940)–Oils, pastels, and watercolors, thru 5/10. Graham, 1014 Mad Ave (535-5566).

**Peter Bardazzi**–Paintings, thru 5/13. Ekstrom, 980 Mad Ave (YU8-8857).

**Gretl Bauer**–Pinhole-like abstractions, 5/9-27. Gallery 84, 1046 Mad Ave (628-4920). Tues-Sat 12-5.

***Henryk Berlewi**(1894-1967)–Constructivist works, thru 5/30. Laboetie, 9 E 82nd (535-4865).

**Leonora Carrington**–Surreal visions in paint, watercolor, and drawings, 5/3-27. Brewster, 1018 Mad Ave (472-9481).

***A.M. Cassandre**–Posters (from 1923 to 1939), thru 6/27. Reinhold-Brown, 26 E 78th (734-7999).

**Joe Downing**–Watercolors, 5/9-6/3. Gimpel Weitzenhoffer, 1040 Mad Ave (628-1897).

***Jud Fine**–Five large pencil and ink drawings using a bamboo pole, thru 5/8. Feldman, 33 E 74th (249-4050). Mon-Sat 10-5:30.

**Jean-Michel Folon**–Subtle jewel-like scapes of urban malaise, thru 5/27. Lefebre, 47 E 77th (744-3384).

***Sidney Geist**–Recent sculpture, thru 5/29. Ingber, 3 E 78th (744-3158).*

**Gisson**–Views of France, 5/5-31. Christopher, 766 Mad Ave (737-3224).

**Morris Graves**–Fruits and flowers, thru 5/24. Willard, 29 E 72nd (744-2925).

***Budd Hopkins**–*Hera's Wall,* thru 5/31. Lerner-Heller, 956 Mad Ave (861-9010).

**Bryant Hunt**–New sculpture and drawings, thru 5/13. BlumHelman, 13 E 75th (249-5350).

***Paul Jenkins**–*Acrylics on canvas, pigments on paper,* collage on wood screens, and bronze sculpture, thru 5/13. Gimpel, 1040 Mad Ave (628-1897).

**Reuben Kadish**–Sculpture, thru 5/18. Borgenicht, 1018 Mad Ave (LE5-8040).

**Rita and Leon Krier**–Architectural drawings and watercolors, thru 5/15. Institute for Architecture and Urban Studies, 8 W 40th (398-9474). Mon-Sat 12-6.

**Miro**–Aquatints, including *Equinoxe* and lithos, thru 5/20. Rolly-Michaux, 943 Mad Ave (535-1460).

**Robert Rauschenberg**–Prints from 1975 to 1977, 5/6-27. Castelli, 4 E 77th (288-3202).

**John Safer**–Abstract sculpture, 5/3-27. Findlay, 984 Mad at 77th (249-2909).

**Emanuel Schary**–Israel and its people, 5/3-21. Guild, 1145 Mad at 85th (861-3776). Wed-Sun 11-5, Thurs 12:30-5.

**Wallace H. Smith**–Recent paintings, thru 5/13. Rehn, 655 Mad Ave (PL3-4694).

***Utamaro**(1753-1806)–Woodblock prints, drawings, and illustrated books. Nature studies, domestic scenes, and the courtesans, 5/5-30. Ronin, 605 Mad at 57th (688-0188). Mon-Sat 10-6, Thurs til 8.

**John Zak**–Flower paintings, thru 5/27. Deutsch, 43 E 80th (861-4429).

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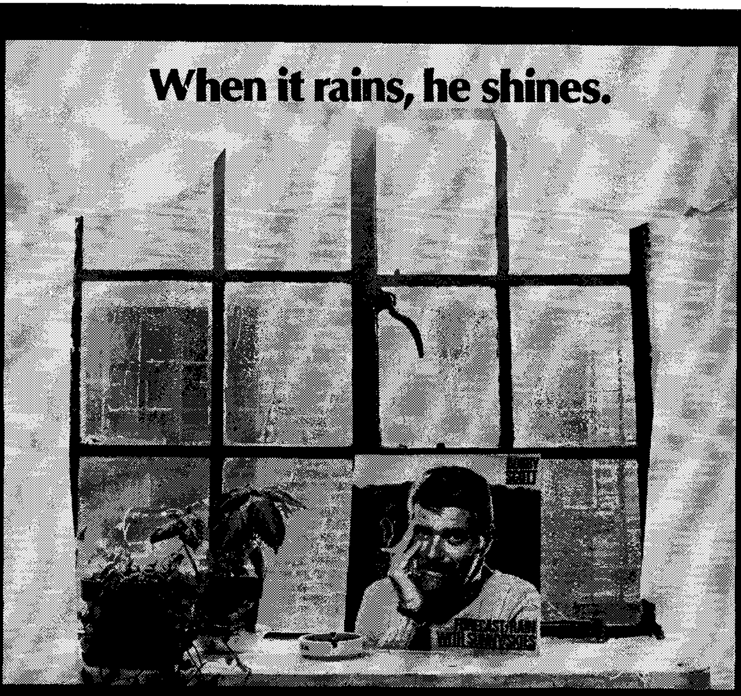

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## AROUND TOWN

### SoHo

**David Anderson/Michael Stevens**–Metal sculpture/Wood sculpture, thru 5/27. Braustein/Quay, 139 Spring (925-1200).

**Marcia Clark**–Arizona canyons and Maine coasts, thru 5/10. First St, 118 Prince (226-9011). Tues-Sun 1-6.

**Nat Cole/Martha Bjoza Reinken**–Figurative views on 3D wood/Large sculptural collages, 5/3-21. Pindar, 127 Greene (533-4881). Wed-Sun 12-5.

**Luis Frangella/Sue Frecon/Russell Sharon**–Perceptual drawings/Multi-canvas oils and notes/Clay bells, thru 6/30. Space, 82 Duane (233-1916).

***Fromboluti**–Charcoal drawings with pastel/Subtle to austere color works by Boutis, Ethe, Fine, Weil, thru 5/18. Landmark, 469 Broome (966-1173).

**Cynthia Gallagher**–Dense grids on large paper, thru 5/13. 55 Mercer (226-8513).

**Max Gimblett**–High chroma abstractions, thru 5/18. Cuningham Ward, 94 Prince (966-0455).

**Marilyn Greenberg/Stephen Shank**–Works, thru 5/20. Soho Center, 114 Prince (226-1995).

**Elwood Howell/Joan Melnick**–Lyric landscapes/Underwater-scapes, thru 5/21. Hansen, 70 Wooster (431-5904).

**Diane Kaiser**–Ink wash drawings and ceramic reliefs, thru 5/24. Soho 20, 99 Spring (226-4167). Tues-Sat 12-6.

**Stephen Kuzman/George Wilson**–Figurative paintings/Nude photos, thru 5/27. Lohman, 55 Wooster (966-7173).

**Bob MacDonald**–Nudes, cats, and businessmen, thru 5/7. Pleiades, 152 Wooster (475-9658).

**Despo Magoni**–Political collage environments, thru 5/20. Nonson, 133 Wooster (982-9356).

**David Novros**–Paintings and drawings, thru 6/3. Sperone Westwater Fischer, 142 Greene (431-3685).

**Blinky Palermo**–Acrylics on aluminum, thru 5/13. Friedrich, 393 W Bdwy (925-9380). Tues-Sat 12-6.

**Angelo Savelli**–Environmental installations and abstractions, thru 5/20. SculptureNow and Hutchinson, 142 Greene (966-3066).

**Alan Shields**–Recent work, 5/6-6/3. Cooper, 155 Wooster (677-4390).

**Frances Siegel**–Self-portraits and portraits, thru 5/10. Prince St, 106 Prince (749-7221). Tues-Sun 12-5.

**Steven Steinman**–Textural sculptures, thru 5/17. 14 Sculptors, 75 Thompson (966-5790).

**James Stevenson/Meyer Tannenbaum**–Paintings/The female nude, 5/2-21. Viewing Room, 72 Wooster (431-5904).

**Sam Thurston**–Landscapes, city scenes, and sculpture, thru 5/10. Bowery, 135 Greene (730-9452).

### OTHER

**Rene Brochard**–Reliefs of semi-sculptured steel embeded in paint, thru 5/26. Mall of CUNY, 33 W 42nd (790-4331). Mon-Fri 9-6.

**Richard Hennessy**–Paintings, thru 5/13. Miller, 724 5th Ave (246-1625).

**Thomas Kovachevich**–Paper pieces, drawings and sculpture, thru 5/20. Droll/Kolbert, 724 5th Ave (541-6006).

**Linda Prince**–Newsstands in paint, thru 5/12. Gallery 36, 200 Park Ave (880-9022). Mon-Fri 9-5.

**Olga Sheirr**–Landscapes in color inks, thru 5/14. Noho, 542 LaGuardia Pl (473-9619). Tues-Sun 1-6.

### GROUP SHOWS

### 57th STREET

***Dintenfass**–50 W 57th (581-2268). Forms in sport (1842–1978), including works by Eakins, Dove, Hommer, Hopper, Lawrence, others, 5/6-6/2.

**Eric**–61 E 57th (371-9270). Mon-Fri 9:30-5:30, Sat 10-5. Women in the art of Bourdouxhe, Joly, others, thru 5/18.

***Esman**–29 W 57th (421-9490). Architectural drawings by Cook, Fuller, Kahn, Vreeland, others, thru 5/13.

**Spectrum**–30 W 57th (246-2525). Indiana's prints, Warhol's Abdul-Jabbar, others, thru 5/6.

**Viridian**–24 W 57th (245-2882). Works by members, thru 5/6.

***Weiner**–41 E 57th (593-1270). Lovers in Indian miniature paintings from the 16th to the 18th centuries, thru 5/30.

***Zabriskie**–29 W 57th (832-9034). Works shown at *An American Place*, Stieglitz's gallery from 1929 to 1946, including paintings and watercolors by Dove, Hartley, O'Keeffe and photos by Adams and Strand, thru 5/27.

### MADISON AVE & VICINITY

**Adler**–21 E 67th (249-2450). American impressionists of the Old Lyme School, thru 5/6.

**American Indian Community House**–10 E 38th (532-4897). Hopi and Navajo crafts, thru 6/30.

**Canty**–50 E 78th (794-9855). City scenes by Rutigliano, English landscapes by G. Tozer, and fantasies by M. Tozer, 5/9-6/10.

**Community**–28 E 35th (MU3-4988). Wed-Sat 12-5, Sun 1-4. Young artists, thru 5/14.

***Davis & Long**–746 Mad Ave (861-2811). Ballet set and costume design from the collection of the Wadsworth Antheneum, 5/5-6/2.

**Elements**–766 Mad Ave (744-0890). Glass sculpture, boxes by Fritz, Ingber, Taylor, thru 5/20.

**Fourcade,** 36 E 75th (535-3980). Sculpture by Bourgeois, deKooning, Lichtenstein, Moore, thru 6/3.

**French Institute**–22 E 60th (644-1820). Mon-Thurs 11-8, Fri 11-5:30, Sat 11-1:30. French picture postcards from 1889-1919, thru 5/5.

**Grolier Club**–47 E 60th (TE8-6690). Mon-Fri 10-5, Sat 10-3. NYC in the literature of Cooper, Irving, James, Wharton, others, thru 6/3.

***Hirshl & Adler**–21 E 70th (535-8810). American genre in the Victorian Era, thru 5/6.

***L'Isis**–667 Mad Ave (935-0490). Egyptian gilded masks, gold jewelry, hieroglyphics, sculpture from Rome and ancient Near East, thru 7/30.

**Master Eagle**–40 W 25th (WA4-8277). Mon-Fri 10-4:30. Illustrations by School of Visual Arts students, thru 5/23.

***Shepherd**–21 E 84th (861-4050). 19th century English paintings, drawings, and watercolors, 5/9-6/30.

**Stone**–48 E 86th (YU8-6870). Paintings by Dean and Parks, sculpture by Salamun, 5/6-31.

**Touchstone**–118 E 64th (826-6111). Small works in all media, thru 5/31.

***Wildenstein**–19 E 64th (TR9-0500). Mon-Sat 10-5. Master works from the Chrysler Museum, Norfolk, thru 5/13.

### SoHo

**Bleecker Renaissance**–644 Bdwy at Bleecker (929-3309). Tues-Sat 12-6. Constructs by 50 artists in this 1890s building, thru 5/30.

**Drawing Center**–137 Greene (982-5266). Mon-Sat 11-6, Wed 11-8. *Drawings for animated films*, including *Fantasia*, thru 6/10.

***OK Harris**–383 W Bdwy (431-3600). Documentation by Celender, wall sculpture by Leigh, wall reliefs by Long, paintings by McLean, and photos by Trager, thru 5/20.

**Ten Downtown**–Opening of the studios of Hodgson, Johnston, Natale, Petruska, Shuman, Seidl, Stark, Tietz, Thirlby, and Witek, 5/6-7 (349-7236).

**Ward-Nasse**–131 Prince (925-6951). Paintings by Krim, sunsets by Orlovsky, surrealism by Mariu, and geometric collages by Thompson, thru 5/11.

**Weber**–420 W Bdwy (966-6115). Lewitt, Mangold, Rockburne, others, thru 5/23.

### OTHER

**African-American Institute**–833 United Nations Pl (949-5666). Tapestries from Senegal, thru 6/10.

***China Institute**–125 E 65th (744-8181). Mon-Sat 10-5, Sun 2-5. Embroidery of Imperial China, thru 5/28.

**F.I.T.**–7th Ave at 27th (760-7760). Tues & Wed 10-9, Thurs-Sat 10-4. Work by the American textile designer Jack Lenor Larsen, thru 9/16.

**NYU**–Grey, 33 Washington Pl and Loeb, 566 LaGuardia Pl (598-7603). Tues-Fri 10-5, Sat 1-5. Works by Gauguin, Rodin, others, thru 6/2. and constructed paintings by Klinghoffer, thru 5/26.

***NYU**–100 Trinity Pl (285-6220). Mon-Fri 10-9, Sat 10-6. Imaginary architecture in drawings, thru 5/19.

**Pratt Graphics**–160 Lex at 30th (685-3169). Mon-Fri 10-6, Sat 1-5. Life of Edo in woodblock prints from 17th to 19th century Japan, thru 5/4.

**Songwriters' Hall of Fame**–One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.

**United Nations**–Lobby of General Assembly, 1st Ave at 46th (MU6-5522). Daily 9-5. Works by UN diplomats and staff, thru 5/11.

## Photography

***James Abbe**–Militarism in the 30s, including Hitler Stalin, Spanish Civil War, and Mussolini, thru 6/1. Washburn, 42 E 57th (753-0546).

***Ansel Adams**–The early years, thru 5/6. Helios, 18 E 67th (988-5593).

***Edouard Denis Baldus** (1815-1882)–Detailed studies of Parisian cathedrals, civic buildings, the Louvre, and the railroad, thru 5/13. Wolf, 30 W 57th (586-8432).

**Gary Bernstein**–A woman's awakening to life through *images of the sea, 5/4-6/1. Nikon, 620 5th Ave* (586-3907).

***John G. Bullock/**(1854-1939)–Landscapes and the people of Pennsylvania, thru 5/20. Prakapas, 19 E 71st (737-6066).

**Daniel Canedi**–Mysteres des Pierres, thru 5/15. Images, 11 E 57th (838-8640).

**J.J. Castro**–Venezuela, thru 5/31. Galeria Venezuela, 7 E 51st (826-1660). Mon-Fri 9-4.

**Martine Franck**–Landscapes in black-and-white of France, Italy, USSR, and Morocco, thru 5/27. Carlton, 127 E 69th (249-9880).

***Tim Gidal/Walter Rosenblum**–Europe of the 30s/NYC, Haiti, and Gaspé from 1938 to 1977, thru 5/14. Witkin, 41 E 57th (355-1461).

***Eva Klasson**–Her body/The grotesque by Brandt, Krims, Michals, Samaras, others, thru 5/20. Neikrug, 224 E 68th (288-7741). Wed-Sat 1-6.

**Marcia Resnick**–Works from RE-VISION, a new publication, thru 5/6. Gotham Book Mart, 41 W 47th (757-0367).

**Soho/Stieglitz**–34 W 13th (675-9721). Fri-Sun 1-6, Tues 7-9 pm. Encounters by Duze, reflections by Portnoy, portraits of NYC and upstate by Portogallo, 5/7-30.

***Jean-Pierre Sudre**–Still lifes, thru 6/9. Pfeifer, 825 Mad Ave (737-2055).

**Walsh Home**–1339 York Ave (628-2800). Photographers over 65, including Barbara Morgan, thru 5/30.

**Paul Weissman**–Lower East Side street people, thru 5/8. Camera Club of NY, 37 E 60th (838-9710). Mon-Fri 1-6.

## Museums

**American Museum of Natural History,** CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. *The Sport of Birding;* thru the fall. *Nigeria, Art in Everyday Life:* Wood, bronze, and ivory artifacts from the 18th to the 20th century; thru 5/31. *Rails of the World:* Paintings by J. Fenwick Landsdowne of this little-known bird family; thru 7/16.

**Asia House**–112 E 64th (PL1-4210). Daily 10-5, Thurs till 8:30, Sun 1-5. *Room for Wonder:* Indian painting during the British period (1760-1880); thru 6/4.

**Bronx Museum of the Arts,** 851 Grand Concourse (681-6000). Mon-Fri 9-5, Sun 1-4.

**Brooklyn Museum,** 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5.

**Cooper-Hewitt Museum,** Fifth Ave. at 91st St. (860-2011). Tues 10-9, Wed-Sat 10-5, Sun 12-5. *Look Again:* Decorative arts from the permanent collection; thru 5/31.

**Fraunces Tavern Museum,** 54 Pearl St. (425-1776). Mon-Fri 10-4. Folk art images of George Washington; thru 10/31.

**Guggenheim Museum,** Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *The Evelyn Sharp Collection:* Forty-five paintings and sculptures from Braque, Calder, Matisse, Picasso, and others; thru 10/1. Works by young American artists; 5/5 thru 6/25.

**Hudson River Museum,** 511 Warburton Ave., Yonkers. (914-963-4550). Wed-Sat 10-5, Sun 1-5.

**International Center of Photography,** Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5. *Munkacsi-Spontaneity and Style:* The First retrospective of the work of Martin Munkacsi. *Magubane's South Africa:* A portrait of black South Africa. Thru 5/28.

**Jewish Museum,** 1109 Fifth Ave. (860-1888). Sun 11-6, Mon-Thurs 12-5.

**Metropolitan Museum of Art,** Fifth at 82nd (535-7710). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *The Arts Under Napoleon:* Includes wax medallions, velvet court apparel, the Emperor's death

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Princeton-Lawrenceville: at the Quakerbridge Mall, Rt. 1
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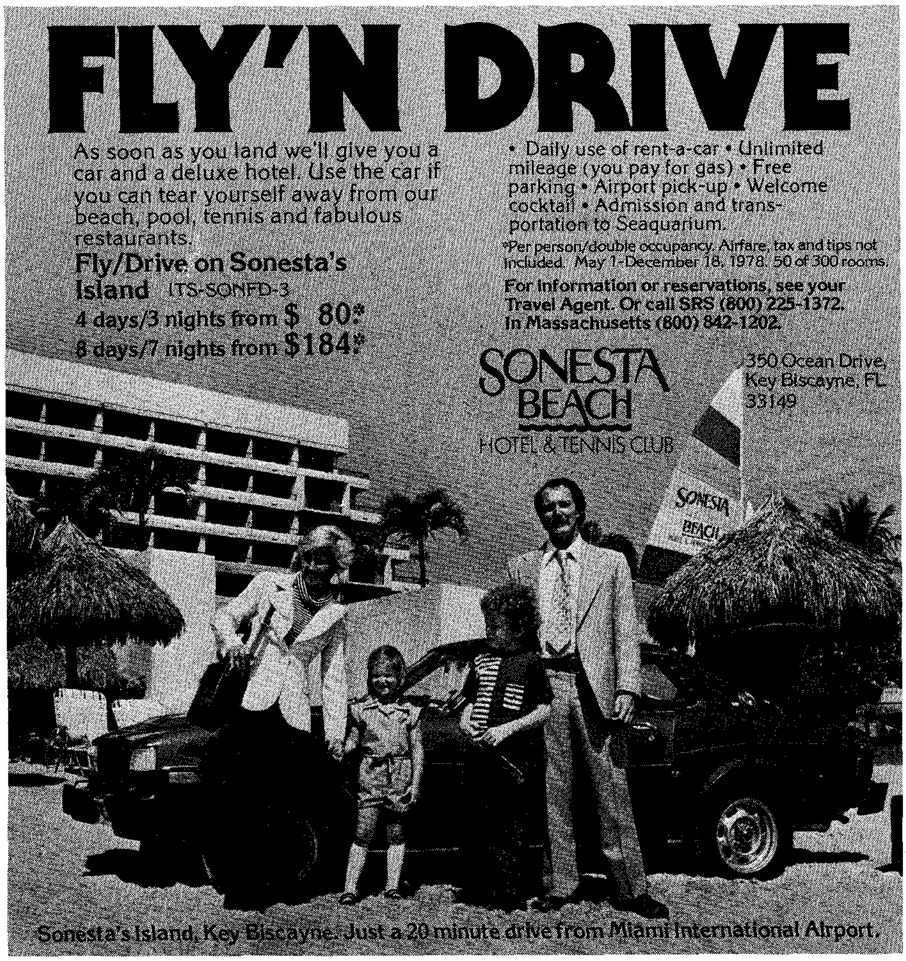

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mask, and more; thru 7/30. *Vanity Fair:* A treasure trove of the Costume Institute, thru 8/27. *Fifteenth-Century Italian Drawings;* thru 6/18. *Polish Arms & Armor;* indefinite close. Irwin Untermyer Collection: 400 works of English and Continental decorative arts; thru 5/15. *Monet's Years at Giverny—Beyond Impressionism:* Eighty-one paintings done in the immediate environment and the surrounding landscape of his home; thru 7/9.

**Pierpont Morgan Library,** 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. Exhibition celebrating the 500th anniversary of Oxford University Press; thru 5/7. Exhibition of French and English flower books and drawings from the 15th to the 19th century; thru 5/14.

**El Museo del Barrio,** 1230 Fifth Ave. (831-7272). Tues-Sun 10:30-4:30 *Resurgimiento:* Paintings and sculptures from Puerto Rican and Latin American artists living in New York; thru 6/30.

**Museum of American Folk Art,** 49 W 53 St; St. (581-2474). Tues-Sun 10:30-5:30. Masterpieces from the museum's permanant collection; thru 6/11.

**Museum of the American Indian,** Broadway at 155th St. (283-2420). Tues-Sun 1-5.

**Museum of Broadcasting,** 1 E 53rd St. (752-7684). Tues-Sat 12-5.

**Museum of the City of New York,** Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5, Sun 1-5. *Frozen Motion:* The photographic dance images of Marcus Blechman; thru 9/4. A costume history of New York dining and galas; thru 7/9.

**Museum of Contemporary Crafts,** 29 W 53rd St. (977-8989). Tues-Sat 11-6, Sun 1-6. *The Great American Foot:* Celebrating the foot and its diverse images in our culture; thru 6/30.

**Museum of Holography,** 11 Mercer St. (925-0526). Wed-Sun 12-6. *Reflections of Future Space;* thru 6/4.

**Museum of Modern Art,** 11 W 53rd (956-7070). Mon, Tue, Fri, Sat, Sun 11-6, Thurs 11-9. *Jerry Dantzic and the Cirkut Camera:* Color landscapes, averaging six feet in length; 5/9 thru 7/30. *Nine Windows by Chagall:* Stained glass windows illustrating episodes from the bible; thru 5/30. *Mexican Art:* Engravings, prints paintings, and drawings by Posada, Orozco, Siqueiros, and Rivera; thru 6/29. *A Treasury of Modern Drawing:* Works by American and European artists; thru 7/4.

**National Black American Historical Museum,** 107 W 116th St. (864-9164). Tues-Sun 11-7.

**New Museum,** 65 Fifth Ave. (741-8962). Weekdays 12-6, Wed 12-8, Sat 12-5.

**New-York Historical Society,** 170 CPW (873-3400). Tues-Fri 11-5, Sat 10-5, Sun 1-5. *Think Small:* Toys, miniatures, dolls, children's books; thru 5/30. *Street Kids:* Old and new photos depicting the many moods of the city's poor children between 1864 and 1977; thru 8/1.

**Queens Museum,** NY City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 1-5. *Private Myths:* Unearthings of contemporary art; thru 5/7.

**Nicholas Roerich Museum,** 319 W 107th St. (864-7752). Sun-Fri 2-5. Paintings by Svetlana I. Dalski; thru 5/21.

**South Street Seaport Museum,** 16 Fulton St. (766-9020). Daily, 11-6.

**Studio Museum in Harlem,** 2033 Fifth Ave. (427-5959). Wed 10-9, Tues-Fri 10-6, Sat & Sun 1-6.

**Ukrainian Museum,** 203 Second Ave. (228-0110). Wed, Sat & Sun 1-5; Fri 3-7.

**Whitney Museum,** Madison Ave at 75th (794-0663). Tues 11-9, Wed-Sat 11-6, Sun 12-6. *Saul Steinberg Retrospective;* thru 7/9. **Whitney Museum Downtown,** 55 Water St. (483-0011). Mon-Fri 11-3.

## Sports

**Yankees,** Yankee Stadium (293-4300); vs. Kansas City Royals, 5/2-3 at 8; vs. Texas Rangers, 5/5 at 8, 5/6-7 at 2; vs. Minnesota Twins, 5/8-9 at 8.

**Mets,** Shea Stadium (672-2000). No home games this week.

**Islanders,** Nassau Coliseum (516-694-5522). Playoff games to be announced.

**Cosmos,** Giants Stadium, Meadowlands (265-8600); vs. Detroit Express, 5/7 at 2:30.

**Apples,** Felt Forum (561-8070); vs. Indiana Loves, 5/5; vs. Seattle Cascades, 5/9. At 7:30.

**U.S. Gymnastics Championships,** Nassau Coliseum (516-794-9100), 5/4 at 11 A.M., 5/5 at 8, 5/6 at 2.

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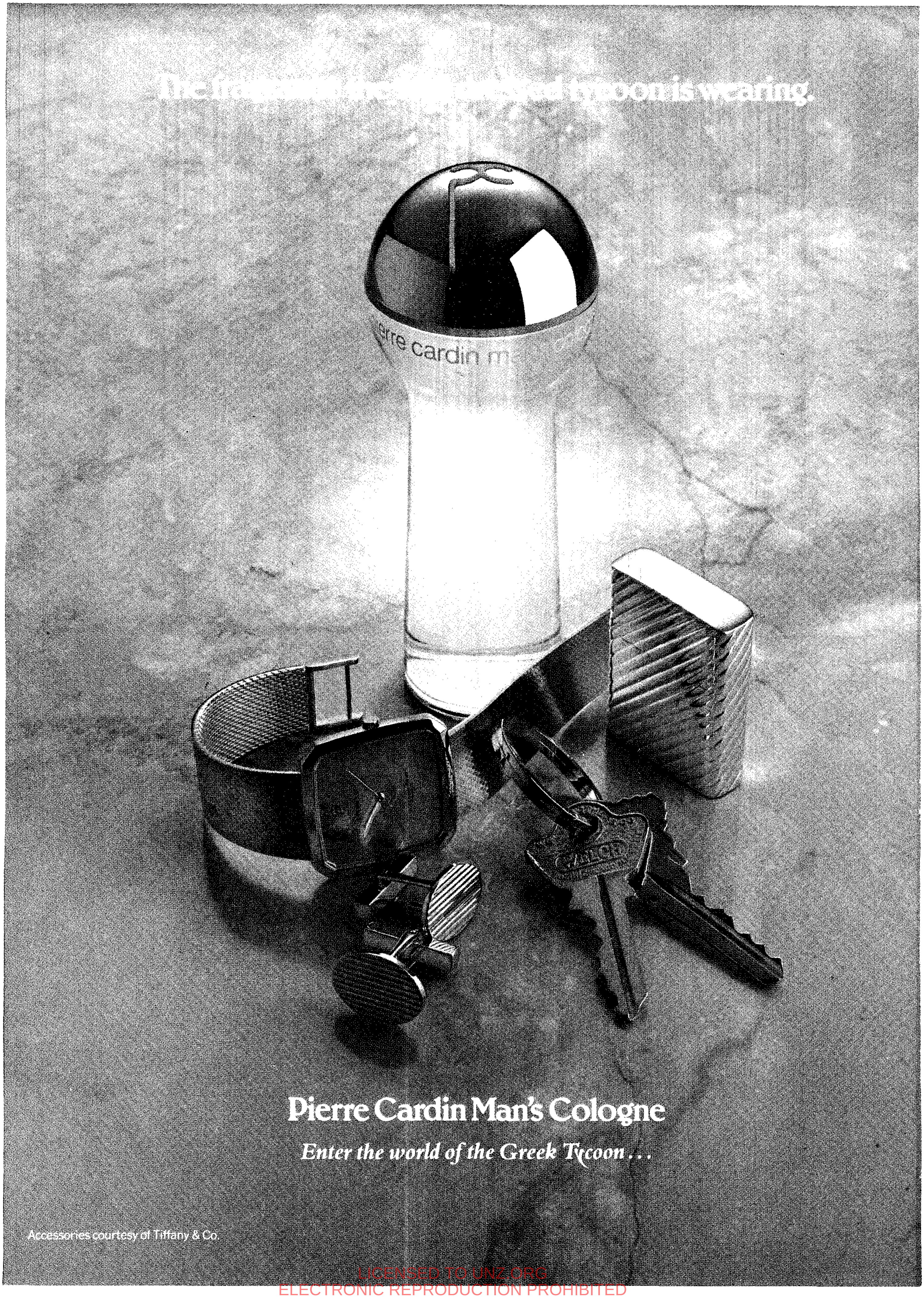
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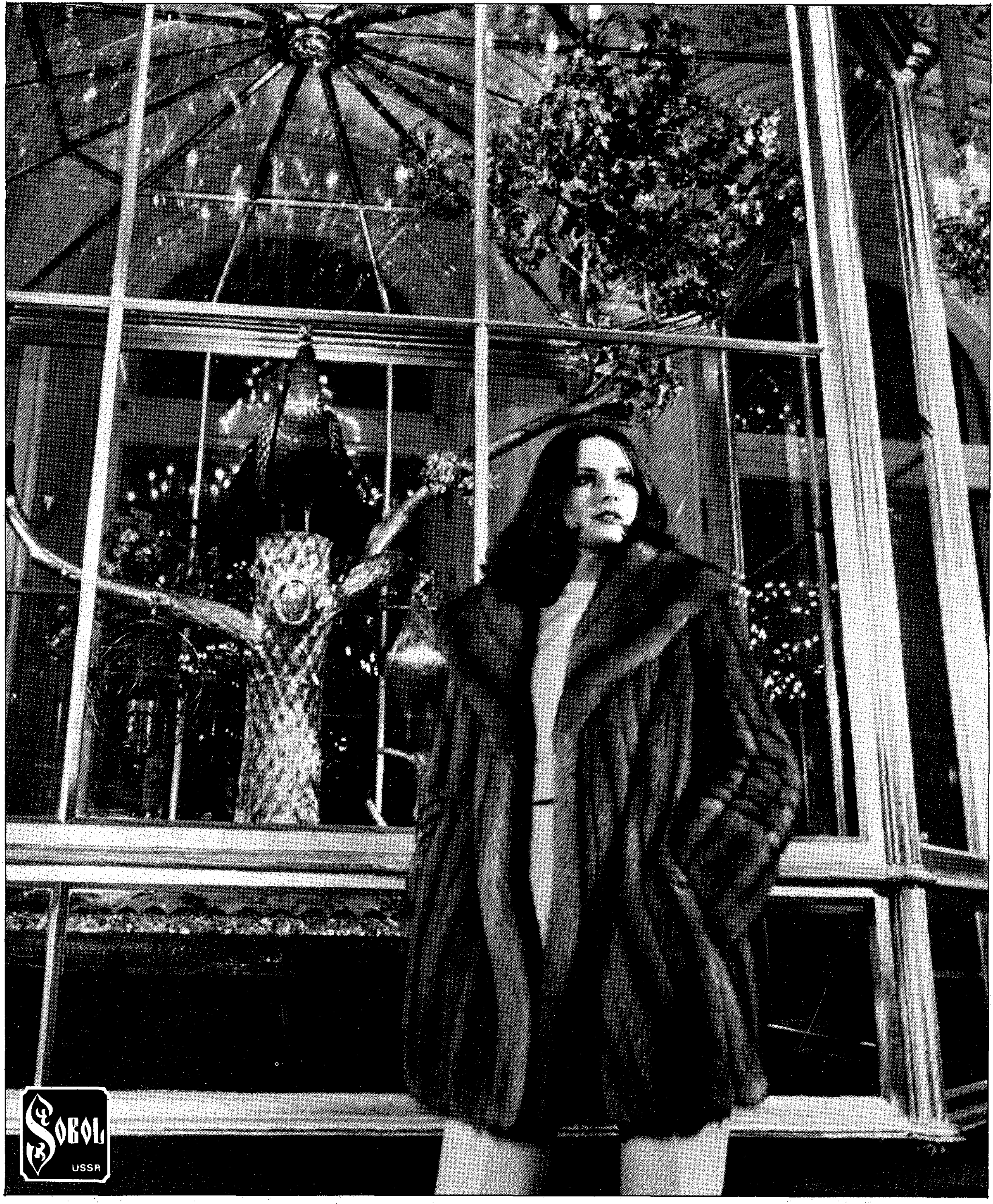

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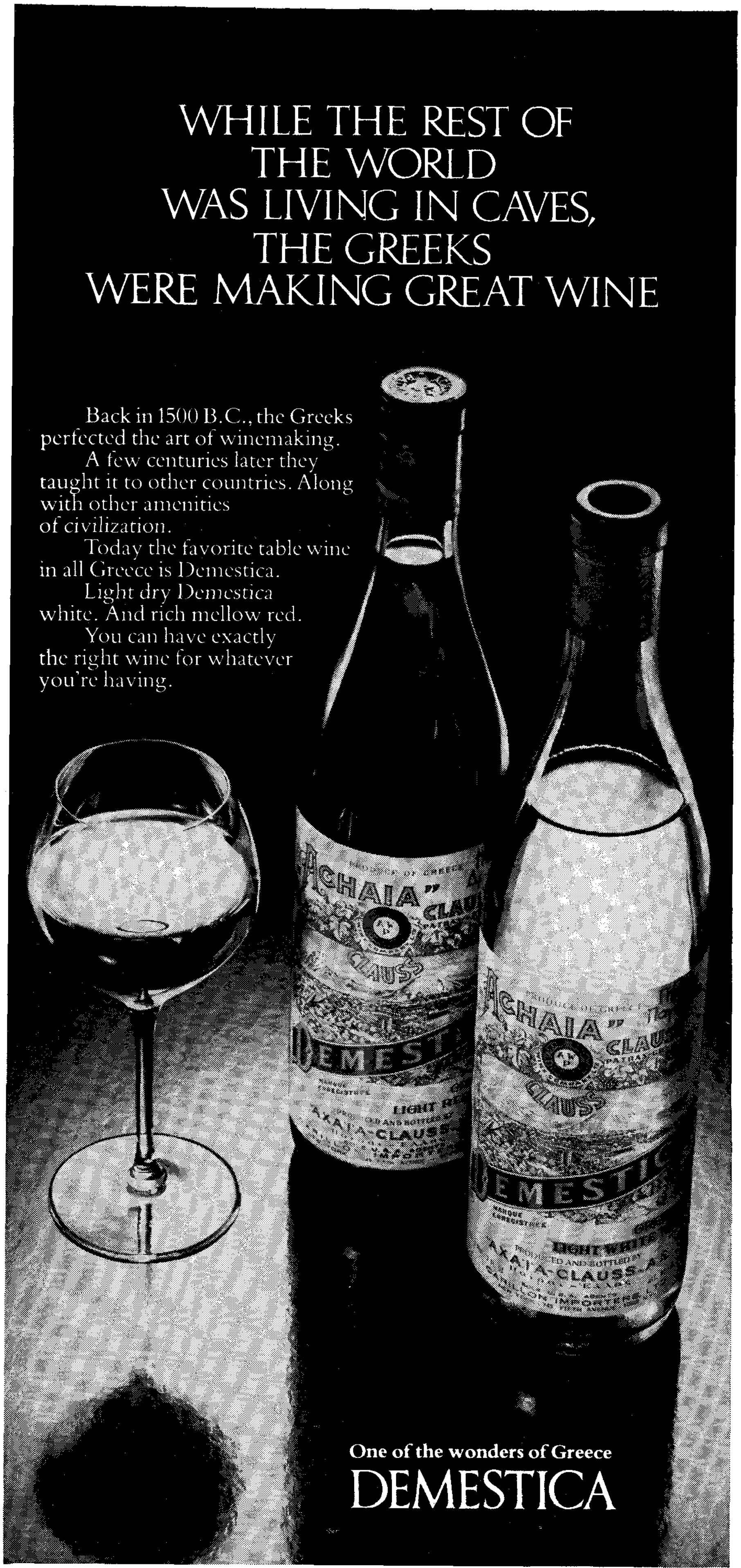

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NEW YORK

# Why New Yorkers Steal Their Own Cars

### By Rinker Buck

"...The Auto Squad estimates that of the 94,420 cars reported stolen here last year, 25 percent of the claims were phony..."

You might have seen it last month as you sped through the 96th Street underpass and onto the West Side Highway. There, resting crazily on its axles, partially buried in a pile of garbage, lay the remains of a 1976 Cadillac Eldorado. Its hood was dented and scraped, the windshield smashed, the front doors missing. The inside had been gutted by kids on their way home from school.

Should we pity the owner, his expensive car rotting into the asphalt like so much driftwood disintegrating on the beach?

Not quite. That abandoned Eldorado returned thousands of dollars to him—no doubt a lot more than it was worth on the road. In fact, that automobile carcass was playing a supporting role in one of the city's major growth industries: automobile-insurance fraud. False claims for stolen cars, climbing at a staggering rate, are now a principal cause of the soaring insurance costs we're all being forced to pay.

Each day, ordinary New Yorkers are participating in a highly profitable, patently illegal scam which turns their used cars into big bucks. By deliberately abandoning his car in a junkyard or under a bridge, "splashing" it into the East River, having it "squished" by huge compactors, or simply hiring a neighborhood gang for a "torch job," an owner can report his auto stolen and expect an insurance-company check for its full blue-book value. Generally, that check is for considerably more money than his car would ever have brought in a trade-in.

The epidemic in insurance fraud is abetted, in part, by a bonanza in the used-parts trade. Automobile parts have risen in value so astronomically that it's now possible for a junkyard to take your car in, disassemble it, and sell it piece by piece, thereby realizing four times what the car was worth while still together. After you report it stolen, you keep the insurance check, and the junkyard makes a bundle on the parts. For instance, if bought separately, the engine parts and drive train for a Ford Pinto would cost $2,000 more than the entire purchase price of the original car.

For the more sophisticated, there are salvage yards in the boroughs that will perform a fast number called "erector sets." These yards will take your car in, disassemble it, and then roll the gutted chassis onto the street. The police find the remains of your car and kindly notify your insurance company that it's a "basket case"—totaled. It's only a matter of weeks before you receive your insurance check, and by that time the junkyard has rolled your wheels back into the shop and put everything back together again. Now you've got your car—to drive or unload on a sucker—plus a quick profit from your insurer.

### Theft Insurance: How We Rate

While only Boston tops New York in per-capita auto-theft rate, the number of cars stolen in Boston—21,427 last year—is but a quarter of the 94,420 stolen in New York.

State Farm Insurance quotes the figures in the right-hand column as the cost of taking out a comprehensive theft policy on a medium-size car in each of these cities.

| | Auto-theft rate (per 100,000 people) | Theft coverage |
|---|---|---|
| National average | 446 | $ 29 |
| Boston | 1,648 | 309 |
| Chicago | 691 | 152 |
| Detroit | 1,040 | 114 |
| Houston | 632 | 78 |
| Los Angeles | 880 | 91 |
| Miami | 510 | 40 |
| **New York** | **1,095** | **277** |
| San Francisco | 745 | 68 |

"It's almost become a life-style for some people," says Sergeant Robert Davis, the burly second in command of the city's Auto Squad. What's going on, he says, is that hundreds of previously law-abiding citizens—accountants, fur salesmen, their wives, and the like—have come face to face with deals they just couldn't refuse.

To the experts, this "autotheft" flimflam has come to be known as "paper cars." Just how it got this name will be explained a little later, but no matter what it's called, it has detectives and underwriters in a dither.

Last year, according to the Auto Squad, 94,420 cars, with an insured value of $229 million, were reported stolen in the city. The Police Department conservatively estimates that a full 25 percent of these reports—that's over $55-million worth—were fraudulent. That means that perhaps 20,000 New Yorkers reported their cars stolen solely to submit phony insurance claims.

One in every ten cars reported stolen nationwide is stolen in New York.

"... It's far easier to purchase, register, inspect, and insure a 'paper' car than it is to put a real one on the highway..."

Even though the country's auto-theft rate showed a 4 percent drop in 1976, New York's actually climbed 16 percent. As a result, we're getting burned in the most devastating way imaginable. New York State drivers pay 220 percent more for auto-theft coverage than car owners elsewhere in America—and that figure is three to seven times higher for city motorists. Only drivers in Boston pay higher rates.

"Auto-theft and insurance fraud may not be as visible as violent crime, but the impact on all consumers is enormous," says Seymour Rotker, chief assistant district attorney for the Bronx. "Insurance fraud and stolen cars have sent insurance rates skyrocketing—affecting everybody."

To understand just how the "paper cars" ripoff works, a little background is in order. Authorities are quick to note that while such schemes have long been the province of organized crime—with increasing help from otherwise honest souls—the real culprit is our paper-shuffling society itself.

What's happened is that car owners have just discovered a simple Catch-22 which actually arrived with their first license and registration: In the eyes of the police, the State Motor Vehicles Department, insurers, and their computer printouts filled with facts about New York State's 8.2 million autos, *cars only exist on paper.*

Think about it. When was the last time you actually drove your car up to an underwriter's desk when signing for insurance? And those long lines in front of the windows at the motor-vehicle registry are made up of people clutching *paper,* not drivers behind the wheel. It's far easier and a lot less cumbersome to register, inspect, and insure a phantom, "paper" car than it is to put a real one on the road.

Turning this scam into a fast buck requires only that you rid yourself of the nuisance of an actual car while retaining all its papers. "The whole idea of squishing, splashing, torching, stripping, or what have you is that you make that car disappear forever," says the theft squad's Davis. "Once you do that, who's to say what happened to it? It's gone; the presumption has to be that it was stolen. If you keep the papers, the possibilities of what you can do with them are endless. Endless."

Lieutenant Magne Bysheim, the city's auto-theft chief, describes how one of these classic insurance frauds—"duping," or duplicating cars—works. "These salvage guys will go out and buy a basket case—say, a silver DeVille that's been totaled in an accident. They don't want that car at all. They're just purchasing it for the title and vehicle-identification number. Once they have those, they go out and find an identical silver DeVille in perfect shape and steal it. They take the title and vehicle-identification number from the wrecked car and transfer them to the stolen car. If they're smart, they'll alter the engine number too. Now you have a 'duped' car—ready to re-register, inspect, and insure. The wreck is squished. For a couple of days' work and an investment of maybe $300, you now have a $10,000 car ready to sell. No one will ever be able to tell how you did it. It happens all the time."

Another method is stripping. Says Sergeant Davis, "Those cases usually involve just some ordinary citizen with a used car in which the transmission or engine has gone bad. He doesn't want to pay to fix it. So he just removes the plates and leaves it where he knows it will be stripped."

Pointing through his window to the gutted roadbed underneath the Brooklyn Bridge, Davis continues: "There's a good place right there. Leave your car there overnight. It'll be stripped by the time you come back. Just let the insurance company know. They'll pay."

Splashing? "There was a period a

## Danny: The Phantom of the Thruway

How does the system work? Take the case of Robert "Slim" Schaller, an Albany house painter convicted last November for fraudulently insuring a wreck that disappeared from Clementine Auto Salvage in the Bronx last spring.

Last March, Schaller met an elusive drifter named Danny at Mickey's Bar in Albany. Danny, the bar regulars said, drove a flatbed loaded with wrecked cars and seemed to commute a lot between New York and upstate.

Over a game of pool, Danny made Schaller an interesting offer. For a small down payment (Schaller says he gave him $12), Danny would find a "basket case" at Clementine's and see to it that the wreck was registered and inspected in Schaller's name. All Schaller had to do was insure the "phantom car," wait a week, report it stolen, and then split the proceeds of the insurance policy with Danny.

A few weeks later, Danny returned with the promised documents. On paper, Schaller was now the proud owner of a 1973 Cadillac DeVille—registered and inspected with a stolen sticker in his name. Actually, it was a "torched" hulk, sold as an insurance loss for $300 three years before.

The bill of sale made up by Walter Slowinski of Clementine's made the whole transaction look legitimate. It said that Schaller had paid $1,500 for the car, even though Schaller said in court that he had not paid "five cents for that car."

No matter—the last anyone ever saw of the DeVille was its departure from Clementine's on Danny's truck. "It disappeared into the heavens like some amorphous butterfly," says Dan Dwyer, an Albany assistant district attorney, who prosecuted Schaller. In other words, Danny had it "squished."

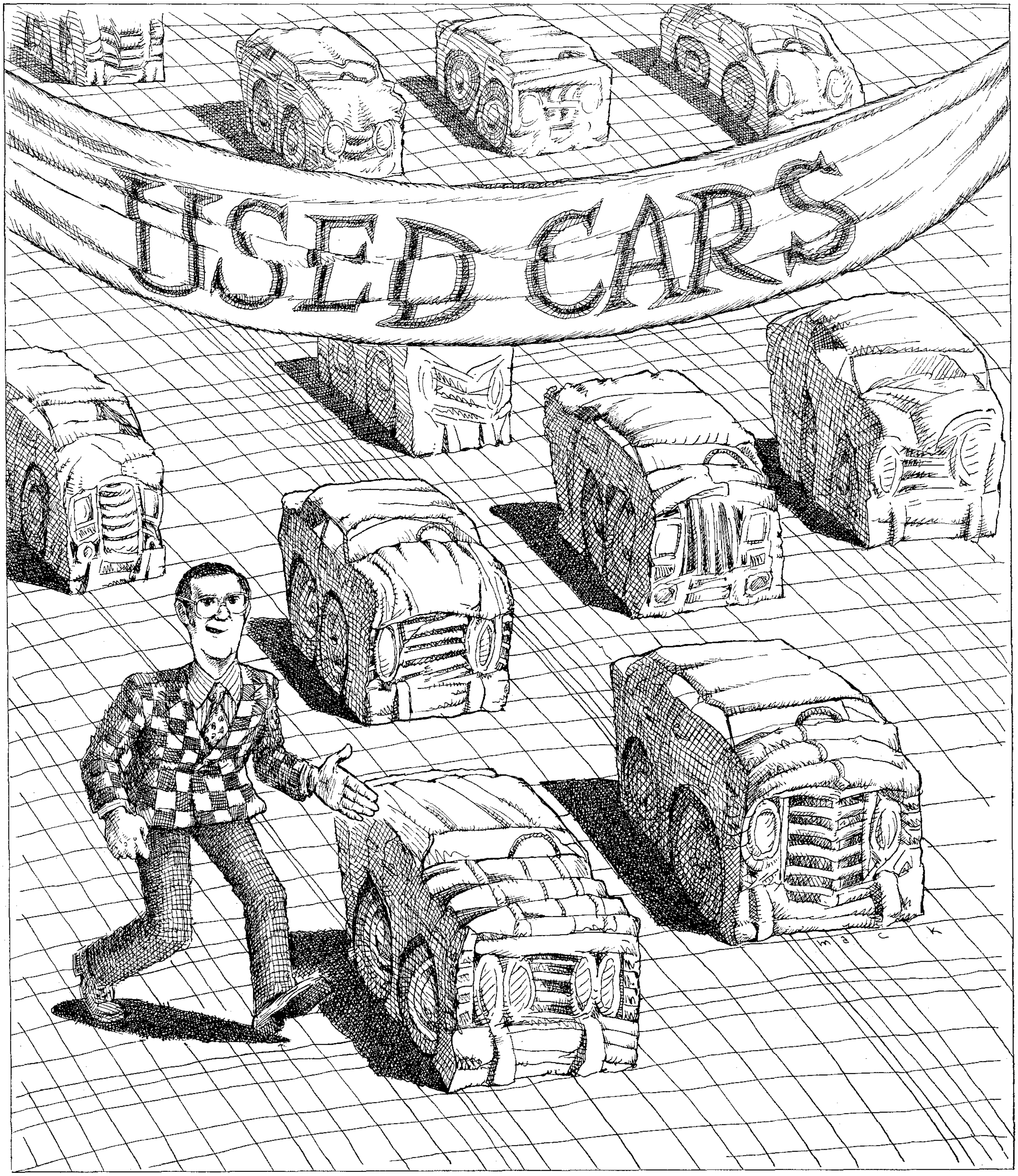
Schaller took out a $3,000 theft policy on March 31. On April 13, he reported the car stolen and almost got away with it.

According to the claims head of the Great American Insurance Company, "The claim looked clean when the loss was reported." The insurer even paid for a rental car that Schaller used while waiting to collect on his "stolen" car.

But a suspicious cop tipped off the National Auto Theft Bureau, which checked the DeVille's serial number to reveal it could not possibly have been on the road because of the state it was in when sold as an insurance wreck. What followed led to Schaller's indictment.

Schaller spilled everything he knew about the case in return for a light sentence—60 days in jail plus probation. But as far as anyone knows, Danny is still cruising the Thruway in his flatbed, lassoing accomplices.

"It's a great scam he's got going," says Dwyer. "Hell, you could make $10,000 a week at it—half a million a year. We don't know where Danny is—we don't even know *who* Danny is." **—R.B.**



**It's a steal:** *One way New Yorkers commit insurance fraud is to buy and register a car that's "squished"—then file a theft claim.*

couple of years ago when dozens of cars were stacked on top of each other underneath the 59th Street bridge," says Davis. "Some are sunk so deep in the bottom they'll never be recovered."

The more sophisticated the operation, the more labyrinthine the methods. Davis says, "In most of these schemes the salvage operators want to conceal from the insurance company that the car was a wreck at some time. You can go to a different insurance company each time, or make several paper transactions that transfer the car back and forth between several different owners before you pull the stolen-car fraud. You can register the car in Jersey or have it painted. The whole point is to confuse the issue of who originally owned the car."

Ask Walter Slowinski Jr. how it works. He should know. Walter, who manages Clementine Auto Salvage in the Eastchester section of the Bronx, was convicted of attempted auto theft in 1971. On a brisk, crystal-clear morning recently, Slowinski was standing in front of his yard, complaining that the squalid fifteen-block area surrounding it had gotten a bad name. After warning a reporter and a photographer that

Illustrated by Stan Mack

"...Some people drive their car into the river or leave it to be stripped. They report it stolen and collect the insurance..."

he would "own" them for so much as stepping one foot inside his yard, Slowinski begins: "Sure, there's lots of guys around here moving cars. This is where the wrecks are, so this is where they come. They might be switching plates, doing insurance fraud, stolen cars, whatever. But I'm clean, see? I don't know nothin'. So I might sell a heap to a guy. It's not my business what he does with it."

The scene around Slowinski tells a lot of the story. Behind him, along a corrugated fence stretching a full block to the IRT elevated line at Dyre Avenue, hundreds of wrecked cars lie in heaps the size of large houses.

In front of the shop, Slowinski leans against a row of burned-out auto hulks—there's a Grand Prix, its vinyl roof scorched and bubbled up like hot tar, a Plymouth Fury, even a toasted Pinto. "There's a piece on every one of these cars that's worth something," Slowinski says. "We'll move them as soon as there's room." As Slowinski talks, a flatbed loaded high with Volkswagen frames pulls out of the yard for a trip to the crushing plant, where the cars will be converted to scrap for steel mills. Clementine's moves new wrecks in as fast as the old ones move out.

As the flatbed moves down Boston Road to the city line, it passes scores of yards just like Clementine's. Some specialize in transmissions or rear ends, others in engine parts. It's as if the piles of auto frames, mausoleums of fenders, and pyramids of engine parts and tires were put there as a sort of Dien Bien Phu for the auto industry.

Every week, hundreds of cars move through salvage centers like Eastchester (there are areas just like it along Pennsylvania Avenue in Brooklyn and Queens Boulevard) and every week hundreds of cars leave in pieces. And each one leaves behind a confusing wake of paper—registration, title, insurance claims—that invites the unscrupulous to turn a fast buck.

The police say that the myriad insurance-fraud schemes typically originate at larger salvage yards, like Clementine's, which they consider a "prone" location for such scams. Most of these yards are licensed by the state motor-vehicle agency and the city's Department of Consumer Affairs to operate legitimate auto-wrecking and parts shops. But with the large volume of business they do—they can take in and dismantle up to 100 cars a week—it's easy to slip in an occasional "duped" or reassembled car. "When the heat comes on, they just fall back into the legitimate parts trade," says Davis.

And just why it's so lucrative is obvious. With crash parts rising approximately 65 percent in value between 1974 and 1976, the stripped parts for the average $3,800 automobile could bring a salvage yard over $14,000 if sold separately.

Court papers available from the Bronx district attorney's office show just how this dismembering scheme works. Affidavits and indictments filed during 1971 described the operation of Clementine's and another Bronx yard it exchanged parts and sometimes whole cars with—Faile Street Auto Wreckers. Investigations that year led to the indictment of Slowinski, along with twelve other principals and employees of both yards, for auto theft and conspiracy. In the same year, two police officers were convicted of conspiracy to extort money from owners of the two yards in return for failing to report stolen cars they saw being dismantled. Slowinski says that these kinds of activities are behind him now, and that Clementine's has changed owners.

Nevertheless, police say that the operation described in this 1971 affidavit is still typical for yards like Clementine's:

> ...Observations revealed that an average of from two to four late model automobiles which are not in any apparent damaged condition are driven into the garage; each automobile is dismantled in approximately one and one-half hours and the front end parts removed . . . are stored on the roof of said garage . . . On March 2, 1971, a 1969 blue Oldsmobile . . . was driven into the garage . . . at 3:10 P.M. The automobile was reported stolen by the owner . . . at 10:07 P.M. on the same date.

Another affidavit states: "Automobiles which are stolen are brought to the [Faile Street yard]: said vehicles are dismantled and the derived parts . . . engine, transmissions, doors, front ends, etc., are sold to various automobile repair establishments. . . ."

How many of these cannibalized cars end up back on the road as "phantoms"? It's impossible to say, chiefly because so many insurance-fraud swindlers are getting away scot-free. Laws covering insurance fraud are inadequate and penalties meted out after occasional convictions have been light. The greatest impediment to obtaining convictions is that insurance fraud almost always constitutes conspiracy—an agreement between the owner of a "paper car" and a junk dealer—and New York conspiracy statutes require corroborating testimony from a third party. Of course, there's rarely a third party willing to finger a fellow member in the auto-salvage fraternity. "It's a closed operation—a club," says Bysheim. "No one talks about anyone else."

Besides, the evidence required for indictments—cars, registrations, vehicle-identification numbers—is usually "squished" out of existence. The result? One case of organized insurance fraud dating back to 1975, for instance, is still tied up in Brooklyn courts.

Our government in Albany is busy doing nearly nothing about all this. Last fall, the State Insurance Department promulgated a regulation requiring motorists to have their cars photographed before obtaining theft insurance, to establish that they actually existed. But after a flood of protest over the paperwork involved, the Carey administration gutted the regulation, making it applicable only to city and Long Island residents—which could just have the effect of encouraging insurance-fraud operators to move upstate.

Only last week, State Senator John D. Caemmerer, chairman of the Senate Transportation Committee, introduced a list of bills that would reduce insurance fraud by requiring salvage yards to stamp parts with identification numbers and set stiffer penalties for fraud. But New York is way behind Massachusetts, which has rewritten its laws to remove financial incentives from insurance fraud and begun imposing tougher court sentences, thereby reducing the state's auto-theft rate by 25 percent since 1975.

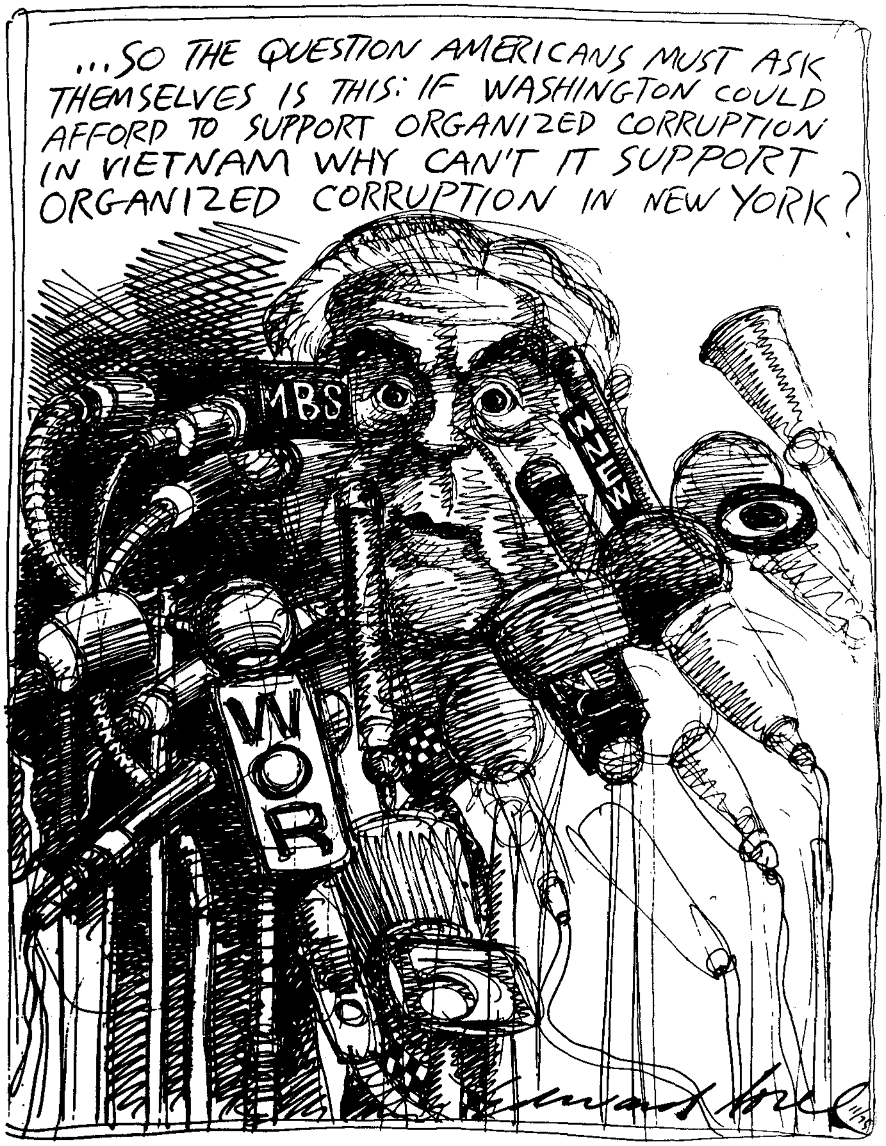
Why hasn't New York done more?

Walter Slowinski has an answer to this that isn't as improbable as it first sounds. "The government? Ha! The auto industry? Ha! They have a stake in this as much as anybody else. A couple of years ago, I designed a door lock you couldn't get through. I had it patented and everything. But the boys in Detroit didn't go for it. I mean they sort of said, 'Hey, what do you want to stop car thefts for, huh?' I guess they figure stolen cars are good for business. They want to keep the cars moving around." ■

# Character Assassination Doesn't Pay Too Well But the Work Is Steady

By Edward Sorel

> "...When I first started hustling cartoons, the political ones had to go underground. But Vietnam changed everything..."


...SO THE QUESTION AMERICANS MUST ASK THEMSELVES IS THIS: IF WASHINGTON COULD AFFORD TO SUPPORT ORGANIZED CORRUPTION IN VIETNAM WHY CAN'T IT SUPPORT ORGANIZED CORRUPTION IN NEW YORK?
MBS
WNEW
WOR

*This cartoon appeared originally in the* Village Voice. *Obviously, Mayor Beame never really said the words ascribed to him. He might have been re-elected if he had.*

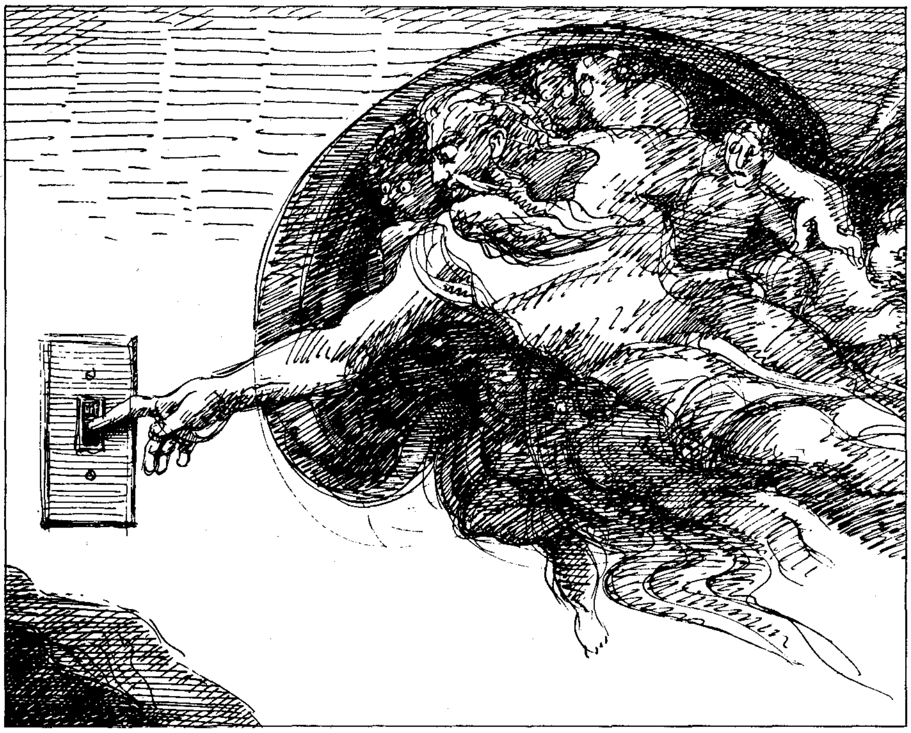
For the past fifteen years, I've been making cartoons that in one way or another suggest that America is educated by incompetents, governed by hypocrites, and ruled by the military-industrial complex. In spite of this anarchistic proselytizing, my alma mater has given me its highest award, the Senate has requested my art for permanent exhibition, and in two weeks Random House, a wholly owned subsidiary of RCA, is publishing *Superpen,* a collection of my cartoons. To top it off, on May 16 the Graham Gallery is going to exhibit these very same cartoons and caricatures in its elegant Madison Avenue gallery.

Some decades you can't do anything wrong.

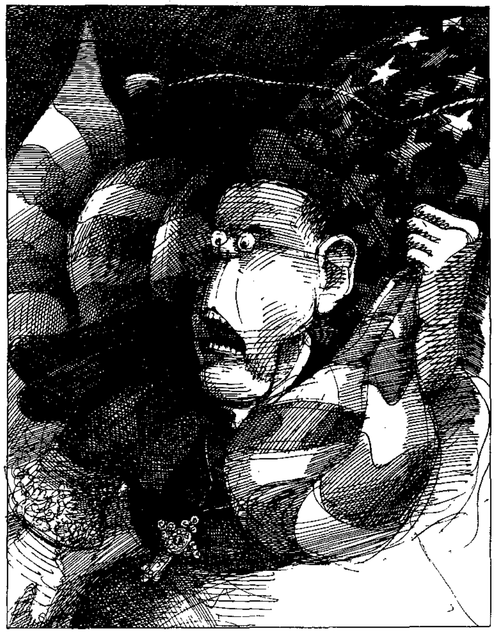
But it was not always thus. When I first started hustling cartoons in the early sixties, only the most innocuous ideas ever found their way into a major periodical. The political ones had to go into underground publications like *The Realist* or into small-circulation magazines like *Monocle,* Victor Navasky's short-lived political-humor magazine. But Vietnam changed everything. Suddenly outrage was more than permissible—it was fashionable.

By the late sixties, my work began appearing in *Esquire, Ramparts,* and *Atlantic Monthly.* But I think my best things were the pictorial essays about New York that I did for this magazine beginning in 1968. New Yorkers still remain my favorite targets, as indicated by the following sampling.

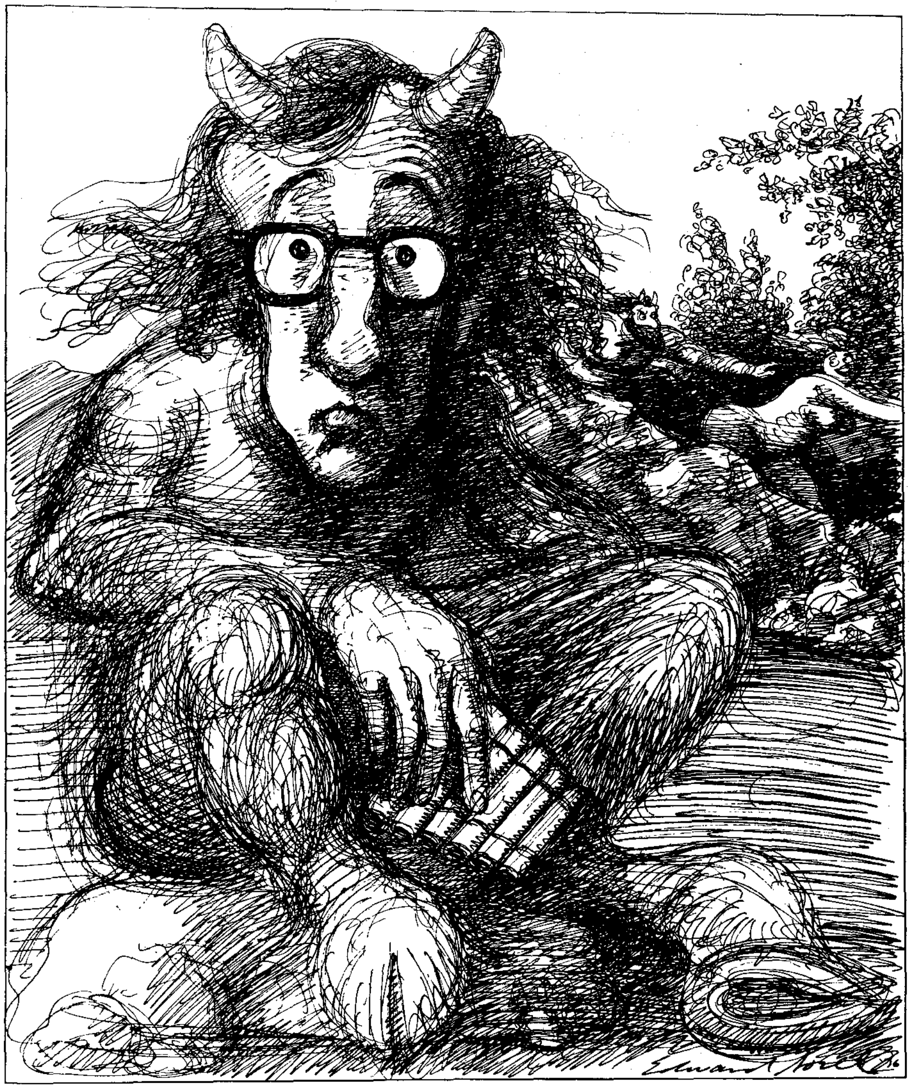
Right: *I did this drawing after the last blackout. It was inspired by a Con Ed spokesman who explained away his company's responsibility for the disaster with the words: "It appears it was an act of God."*

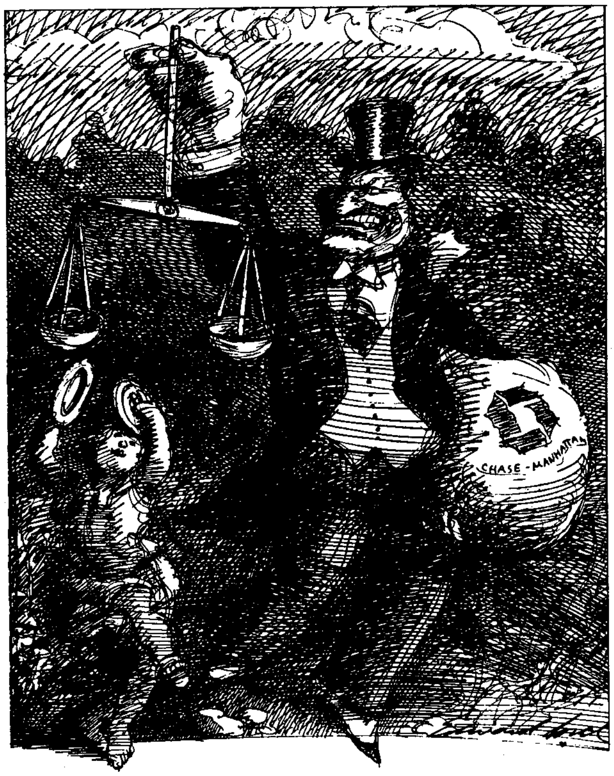


Below: *Cardinal Cooke told American troops in Vietnam, "You are friends of Christ by the fact that you come over here."*

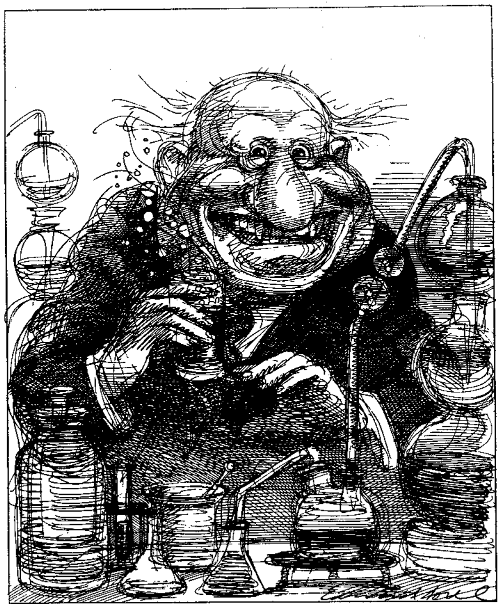


Right: *Woody Allen as a satyr who can't seem to score. It appeared on the cover of the* Village Voice *and I got an angry letter from someone who thought I had given him horns because he was Jewish.*

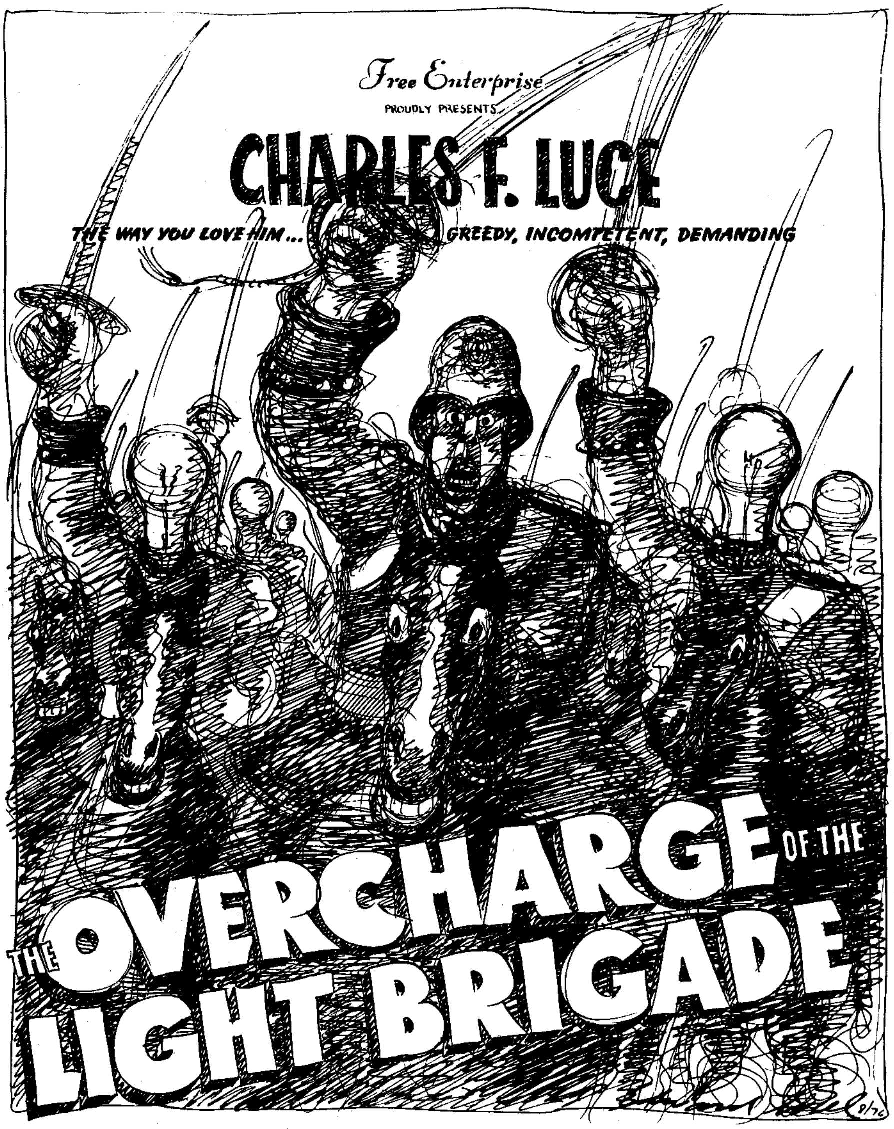



CHASE-MANHATTAN

Left: *Representative John Rhodes defended the choice of Rockefeller for vice-president because "he's got so much money there would be no point in cheating." I captioned this cartoon: "Truth Is Booty, Booty Is Truth."*



Above: *Senator Javits as "Dr. Jake and Mr. Hyde." Drawn after the senator had done one of his many about-faces on Vietnam.*


Free Enterprise
PROUDLY PRESENTS
CHARLES F. LUCE
THE WAY YOU LOVE HIM... GREEDY, INCOMPETENT, DEMANDING
THE OVERCHARGE OF THE LIGHT BRIGADE

Left: *At least once a year I do a cartoon attacking the management of Con Ed and at least once a year I get a new rate increase. But they started it.* ■

# The Shadrin Affair: A Double Agent Double-Crossed

## By Tad Szulc

"... Shadrin disappeared after United States intelligence senselessly thrust him into the role of double agent with the KGB ..."

It was through a stunning succession of blunders, carelessness, and inexcusable acts of intelligence greed spanning a sixteen-year period that the United States lost its most valuable Russian military defector. The missing man is believed to be either dead or incarcerated in the Soviet Union.

There are still questions which probably never will be satisfactorily answered, but all indications are that the man known as Nicholas George Shadrin was kidnapped by the Soviets through the fault of American intelligence agencies. There is little reason to believe that he redefected voluntarily, that he was killed by the CIA (as the Russians have insinuated), or that, tired of being a pawn for both sides, he decided to create a new life for himself somewhere in the world.

Shadrin disappeared in Vienna in December 1975, after United States intelligence had senselessly thrust him into the immensely dangerous role of a double agent working with the KGB, the Soviet secret service. He vanished under circumstances that make it clear that he was cruelly used by his superiors as bait for the Russians. Spies, after all, are expendable when they become a problem.

That Shadrin, a gregarious, intelligent, onetime Soviet Baltic-fleet destroyer commander, was recruited by the CIA in 1959, and had not simply fled to the West to marry the woman he loved—as alleged at the time by him and the United States government—was a closely guarded secret, until now, and it sheds wholly new light on his covert relations with the American intelligence establishment.

It explains why he agreed to serve as a double agent under extremely bizarre and controversial conditions, and it may also help to explain the strange behavior, after his disappearance, of two succeeding administrations, their unwillingness to open secret intelligence files on him to his wife and her lawyer in their search for the truth, and the glaring inconsistencies encountered during a private investigation of the Shadrin case.

Defectors are one of the most sensitive subjects in intelligence operations, after all, and neither the administration on the highest level nor senior intelligence officers are prepared to discuss various theories surrounding the Shadrin case. (This reluctance was further enhanced by the defection last month of Arkady N. Shevchenko, the Soviet diplomat who served as undersecretary general of the United Nations in New York. Shevchenko is the greatest diplomatic intelligence prize ever won by the United States.)

At first, Shadrin was worth his weight in gold to the United States. At the time when the Soviet Union launched a major buildup of its navy, the information brought by Shadrin was crucial to the United States Navy. After he outlived his usefulness, however, he was transformed into a double agent to satisfy the insatiable appetite of American intelligence. If it were not for this greed, Shadrin would be living tranquilly in the United States today, like other Soviet defectors.

His name originally was Nikolai Fedorovich Artamonov, but on orders, after his arrival in the United States, he changed it to Shadrin—after the hero of Pushkin's tale *The Captain's Daughter* (his wife's father is a Polish merchant-marine captain). It was a pointless deception, because he testified as Artamonov in an open session of the House Committee on Un-American Activities in September 1960, and the audience included a Soviet diplomat busily taking notes. Afterward, no effort was made to conceal his real identity, and Shadrin was the nearest thing to a public figure in intelligence circles. This was the first major blunder and led to all the others.

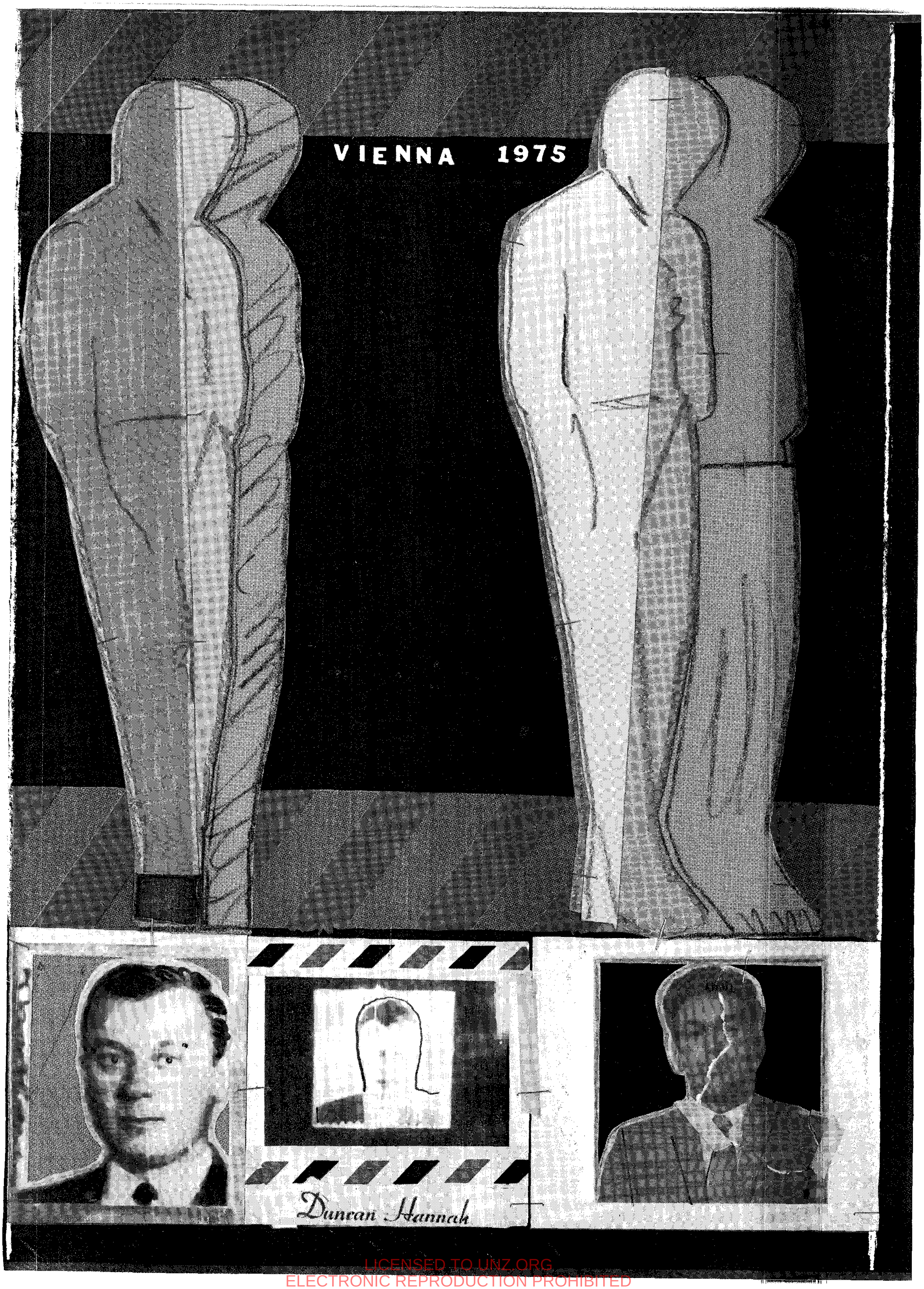
Nobody, it seems, wishes to delve into intelligence secrets that could cause considerable embarrassment to the United States. Full disclosure could, for example, highlight the sixteen years of blunders surrounding Shadrin's activities in this country and abroad, methods employed by American intelligence, and conflicts involving the CIA, the FBI, and the Pentagon's Defense Intelligence Agency.

Shadrin was not a run-of-the-mill spy or defector: He had high-level acquaintances and friendships in American intelligence, which made him a vulnerable figure.

One friend was Admiral Rufus L. Taylor, who, as director of naval intelligence, was his boss during the time the Russian ex-officer served as a special consultant to the navy. And Admiral Stansfield Turner, for example, got to know Shadrin sufficiently well to write him "Dear Nick" letters (Shadrin had lectured at the Naval War Col-

**Mystery men:** *CIA files yielded these photographs of KGB agents Oleg Kozlov (left) and Mikhail Kuryshev (center), possibly the last men to see Shadrin (right) alive.*

Illustrated by **Duncan Hannah**


VIENNA 1975
Duncan Hannah

Shadrin

“. . . The CIA promised Shadrin a new life in America, plus a job and citizenship, for his defection . . .”

lege, in the early 1970s, when Turner was its president).

It is noteworthy that after Shadrin’s wife, Dr. Ewa Shadrin, despaired of any effective action by the Ford administration on his behalf and retained Richard D. Copaken, a partner in the prestigious Washington law firm of Covington & Burling (once Dean Acheson’s firm), the White House volunteered payment of the legal fees.

Ewa Shadrin accepted the offer. She is the Polish woman with whom Shadrin fled in 1959 and whom he married a year later in Baltimore. Now she practices dentistry in an office at their house in McLean, Virginia.

The law firm’s bills were paid from February 1976 until August 1977, when the *Wall Street Journal* and the Washington *Post* published the first stories about Shadrin’s disappearance. Payments have not been resumed yet, though the government says it has the matter under advisement.

Ewa Shadrin still does receive Shadrin’s paychecks from the Defense Intelligence Agency (DIA), where her husband was ostensibly employed while serving as a double agent. She gets $720 biweekly (after deductions), which adds up to $18,720 annually.

Interestingly, neither side denies that Shadrin was a double agent. Immediately after his disappearance, CIA and FBI case officers told Ewa Shadrin that Nick, as he is known to his American friends, had been working since 1966 for United States intelligence. She claims he had never told her about it.

On the surface, the question seems to be whose “double” Shadrin really was—the Soviets’ or the Americans’—but the truth is far more complicated.

The Shadrin story begins in September 1958, when the destroyer he had commanded for two years was assigned to the Polish naval base Oksywie, across the bay from the port of Gdynia. Under the supervision of an admiral, the Soviet task force was engaged with the Polish navy in the training of Indonesian naval officers and crews in anti-submarine warfare. This was the period of close collaboration between the Sukarno regime and the Soviet Union, which had supplied billions of dollars in arms to Indonesia.

Shadrin was then 30 years old, a brilliant officer with a superb career ahead. Born in Leningrad, he went through Frunze Naval Academy—a special distinction—and took a “commanders’ course” in 1954. At 28, he was given the command of a destroyer, which he took on official visits to Denmark, Britain, and Malta. Finally came the assignment in Poland, and the word among his fellow officers was that Shadrin was destined to become perhaps the youngest admiral in the Soviet navy.

It was at a party at the Gdynia officers’ club in the fall of 1958 that Shadrin first met an attractive Polish medical student, Ewa Góra.

By Ewa’s account, Shadrin was a “very amusing man . . . wherever he went, he was the life of the party. . . . He could discuss any subject: His education wasn’t just narrow naval education.” He loved the theater and often took his friends to concerts. He was especially interested in opera: His mother had been an amateur singer, and Nick knew all the arias by heart.

In every way, it seems, Shadrin was different from other Soviet officers. For example: “Normally, Soviet officers couldn’t come ashore when they wanted,” Ewa explained. “They had to ask for permission, and it was rarely granted . . . Nick *informed* the admiral that he was going to town.”

Several times, Ewa says, Shadrin went ashore without telling anybody; on one occasion he was caught and had a dressing down. What emerges, though, is the image of a man who could get away with almost anything, who was more trusted than his fellow officers. This, of course, raises the question of why he received special treatment. CIA experts later wondered whether Shadrin had KGB ties that granted him special privileges. But nobody has come up with a clear answer.

In any event, Shadrin’s freedom created the opportunity for CIA emissaries to approach him. This was the period when the CIA was engaging in its first clandestine effort to bring about the overthrow of Sukarno. A by-product of this activity was an attempt to penetrate the Soviet navy: The Office of Naval Intelligence was extremely anxious at the time to gather information on developments in the Soviet navy. It wanted a deep-penetration agent or, if at all possible, a high-ranking defector. Several Indonesian officers among the CIA’s contacts—anti-Communist men from wealthy families—had been assigned to be trained in Poland, and Ewa remembers that an officer named Purnomo came on several occasions to the house of a Polish friend when Shadrin was present and, at least once, to her home to see him. Purnomo may have been the CIA’s emissary.

One of the most difficult intelligence problems is to establish the motivations of defectors or potential defectors. As Ewa tells the story, Shadrin, estranged from his wife in the Soviet Union, had made up his mind to defect to the West as early as March 1959 as the only way to marry Ewa. Intelligence officers who have read parts of Shadrin’s secret files at the CIA—the sections pertaining to his recruitment by the agency—think that while he undoubtedly wanted to marry Ewa, the final incentive was provided by American intelligence. Thus his motives were, indeed, mixed.

According to the CIA file, Shadrin agreed to defect with a cache of documents—copies of the Soviet navy’s “commander reports” that included current naval operational intelligence—and to serve as an adviser to United States intelligence on Russian naval matters. However, he was to arrange means of defection himself—the CIA couldn’t help him there.

In return, Shadrin was guaranteed the new life in America, CIA payment for the completion of Ewa’s dental education, his job, and citizenship.

He decided to flee by boat to Sweden on June 7, a Sunday, because there would be little traffic on the Baltic.

Shadrin and Ewa departed at 7:30 P.M. It was a clear and warm evening, and the excuse was that they were going fishing. To avoid arousing suspicion he took along 25-year-old Ilya Aleksandrovich Popov, the sailor who always handled the 22-foot motor launch.

Ewa was forbidden by Shadrin to bring anything except for a handbag and a raincoat. They both wore sports clothes, although Shadrin had his uniform in the cabin. A gun was hidden below deck.

The crossing took 24 hours. There was no conversation with Popov, because in the Soviet navy a sailor is not permitted to address an officer without first being spoken to.

They landed Monday evening in a small fishing village on the Swedish island of Oland. Popov thought they were in Poland. The village was deserted, but after a while a few fishermen turned up. Shadrin and Ewa spoke neither Swedish nor English, and all they could do was to repeat the word “police.” They wanted to be taken to the nearest police station to ask for asylum. The Swedes were unresponsive until Shadrin produced a bottle of French cognac. Finally, a taxi appeared to take them, via ferry, to the town of Kalmar, where Shadrin identified himself to a Russian-speaking interpreter and asked for asylum. Within a day or two, he and Ewa were taken to Stockholm and housed in a jail during their interrogation. (Popov was returned to Poland.) Meanwhile, the Swedish press broke the story of the defection. It caused a minor sensation around the world, but to the CIA, Shadrin's flight was a major intelligence coup.

The next contact was with Captain Sven Rystrom, a Russian-speaking officer who had served as Swedish naval attaché in Moscow. According to Ewa, he warned them not to go to the United States, because "the Americans have the tendency to take advantage of people and then forget them." She adds: "And this is exactly what happened."

Two weeks later, though, when Shadrin and Ewa were released, Ewa presented herself at the American Embassy. A Russian-speaking diplomat received her in his office. Two days later, she says, "we left for West Germany." If Shadrin hadn't been expected, it is highly unlikely that they would have been flown out of Sweden so quickly. Normally, preliminary defector examinations last much longer.

Accompanied by a CIA escort, Shadrin and Ewa were flown from Stockholm to Frankfurt aboard a small aircraft—a CIA "black flight." They sat in a specially constructed concealed cabin. They arrived in Frankfurt on August 1 and were immediately taken to a CIA "safe house" outside the city.

After three weeks of intense interrogation, plus lie-detector and psychological tests, the Inter-Agency Defector Committee (made up of representatives of the CIA, the FBI, the State Department, and military-intelligence services) apparently accepted Shadrin's and Ewa's *bona fides,* and they were flown to Washington (on another CIA black flight) on August 21—again a relatively short time for defectors.

The debriefing process, in three Virginia safe houses, took nine months. Shadrin and Ewa were guarded around the clock by three CIA security officers. "They smoked cigars and watched television," Ewa recalls.

Sometimes there were eight or ten intelligence specialists questioning Shadrin about the Soviet navy. There were CIA experts and specialists from the Office of Naval Intelligence in addition to Walter Onoshko, Shadrin's CIA case officer. The CIA interpreter was Walter Sidov. Among naval specialists were Captain Thomas L. Dwyer, later coordinator of intelligence operations for the ship *Pueblo,* captured by North Koreans, and William Howe, a civilian with expertise in electronic warfare.

Naval Intelligence officers who debriefed Shadrin say that he was everything the navy had wanted in the way of a first-rate defector. Not only was he familiar with operational data about Soviet destroyers and anti-submarine warfare, but he also displayed a profound knowledge of the overall workings of the Soviet navy.

**The first meeting:** *Canadian Mounted Police took this CIA-file photograph of Shadrin meeting his KGB contact in Montreal.*

On one occasion, Shadrin was taken to Norfolk, Virginia, to participate in anti-submarine-warfare exercises aboard a United States destroyer and, in fact, was given the command of the ship for the operation. A Naval Intelligence officer, impressed, remarked that "if all the Soviet-destroyer skippers are half as good as Nick, we have something to worry about."

On June 1, 1960, Shadrin began working as a consultant for the Naval Scientific and Technical Intelligence Center (STIC), a branch of the Office of Naval Intelligence. His six years with STIC were probably the happiest period in Shadrin's life in the United States. His job was to evaluate Soviet naval data with Naval Intelligence and CIA experts. During this time he worked closely with John Funkhouser, the CIA's leading naval specialist.

With $10,000 from the CIA (this was part of the original defection deal), the Shadrins made the down payment on a small house in Arlington, Virginia, across the Potomac from Washington, their first real home in the United States. Ewa went to dental school for three years to obtain her license to practice in the United States (this, too, was part of the CIA deal); Shadrin obtained an engineering degree from George Washington University. In his spare time, he worked on building the motorboat he had always wanted.

On September 14, the CIA made the mistake of producing Shadrin before the House Committee on Un-American Activities under his real name of Artamonov. The committee also made a point of stressing Shadrin's importance by saying that he had been "singled out for special attention and commendation in the Soviet press."

Shadrin's service as STIC consultant ended, inexplicably, in June 1966. After several weeks of unemployment—and worry—Shadrin was offered a job as consultant to the Defense Intelligence Agency (DIA). This was the period when Admiral Taylor, Shadrin's old boss as chief of Naval Intelligence, was serving a brief stint as DIA's deputy director before becoming deputy director of the CIA. It was perhaps not purely accidental that Shadrin was hired by the DIA: It appears to have been part of a larger plan U.S. intelligence had for him.

Unfortunately, Shadrin found the DIA job demeaning and boring. In collaboration with small-fry military defectors from Communist countries, he helped translate Soviet military literature into English. For an evaluator of naval intelligence, it was humiliating: Shadrin made no bones about this to his wife and friends, and before long he wanted to do something else.

"Something else" turned up almost immediately, when Admiral Taylor proposed that Shadrin become a double agent as bait for the KGB. There are three versions of how Shadrin got involved in espionage.

The "official" version—the one given Ewa Shadrin by the FBI after her husband vanished—was that Shadrin was approached by KGB agents in Washington in the summer of 1966, right after he joined the DIA, with an offer to spy for the Soviet Union. According to this version, Shadrin reported this approach at once to the FBI, which asked him to pretend to accept the KGB proposal and, in effect, act as a double agent.

The second American version is that the reverse occurred. FBI agents, according to this version, had learned that KGB operatives with diplomatic cover were stalking the Old Post Office Building on Pennsylvania Avenue, where Shadrin's defectors' unit and the FBI field office were located. The FBI's surmise was that the Russians were trying to identify the bureau's agents and to approach one or more defectors. Since Shadrin was the most important person in this group, the FBI assumed that he would be the principal target.

On the strength of this suspicion, an assistant director of the FBI asked Admiral Taylor to instruct Shadrin to accept KGB overtures, should they oc-

Kozlov

"...Shadrin's defection caused only a minor sensation. To the CIA, however, it was a major intelligence coup..."

cur. Taylor did so and Shadrin is said to have agreed without any hesitation.

And it was a self-fulfilling prophecy: Ten days later, a Soviet diplomat named Oleg Kozlov (known to be a KGB agent) accosted Shadrin at a bus stop at the corner of Lee Highway and Harrison Street in North Arlington to propose cooperation with the KGB. He is said to have produced photographs of Shadrin's first wife, along with a letter from her asking him to return to the Soviet Union. Still, according to this version, Shadrin agreed. Then he went to the FBI, which told him to establish a permanent contact.

According to the third version, which appeared in Moscow's *Literary Gazette*, Shadrin approached a Soviet Embassy employee at a local supermarket and asked to be returned to Russia. The *Gazette* says that the KGB agreed to help if Shadrin would first perform certain services.

All things considered, the second American version is probably closest to the truth, although Shadrin may have made the initial contact with the Soviets on the FBI's behalf.

Ewa Shadrin was presumably fed the "official" version to dispel any notion that her husband had been recruited for espionage by the Americans. It would look better if Shadrin appeared to be the victim of a KGB approach.

But even if the Americans did not set up Shadrin (though this is the most likely conclusion), it remains an act of utter folly to have engaged a valuable defector, with strong ties inside the intelligence community, in the double-agent business. The truth is that the FBI and the CIA didn't know what they wanted—other than to spot KGB agents—when they activated Shadrin.

To be sure, the FBI was gratified that the first questions the Russians asked Shadrin when they met for lunch at a Washington restaurant concerned the whereabouts of Nosenko, Golitsin, and other KGB defectors in the United States. Still, the operation was a marginal proposition.

Even more interest developed when the Russians wanted to know how the United States obtains intelligence about the Soviet navy. Now the intelligence officers saw a chance to escalate the Shadrin operation. Their notion was to feed disinformation to the Soviets on American intelligence methods. This had to be done with extreme care, because Soviet experts at the other end were certain to spot anything that looked phony and conclude that Shadrin was a double agent. As an intelligence officer put it, "We gave them soft, but not *false*, information."

This relationship continued for nearly five years. Shadrin maintained his high visibility, in part because he insisted on leading a normal life, but, in retrospect, Ewa thinks it odd that Nick was the only visible Soviet defector and that he had no special protection. She was never told, of course, that he was a double agent.

The great turning point in Shadrin's double-agent career came in 1971. Late in the summer, his KGB contact asked him to make a trip abroad. No reason was given, and Finland was proposed at first as a meeting site. This, however, was judged too dangerous by the Russians themselves, and they changed their minds, suggesting Montreal instead. FBI and CIA handlers told Shadrin that if the operation were to be maintained, he had no choice but to accept the trip. Thus the irrevocable step was taken and, as one of Shadrin's CIA friends said later, "Nick was trapped." Had reason prevailed at that time, the operation would have been aborted and the ultimate tragedy might have been averted. But intelligence greed reigned, and the Shadrins flew off to Canada in September.

Shadrin told his wife that the trip would be their vacation, but that in Montreal he had to meet a person who had "worked for the United States for 25 years." This was the FBI cover story. The Shadrins spent a night in Montreal, and Nick spent the evening out meeting his "friend." The next day, they rented a car and drove to Mont Tremblant.

Was it safe for Shadrin to leave the United States on his own? The FBI evidently had some reservations because it asked the intelligence division of the Royal Canadian Mounted Police to provide protective coverage.

The Montreal coverage yielded a long-lens photograph of Shadrin shaking hands with a KGB agent at the door of an out-of-town villa. More impor-

## The Shadrin-Nosenko Connection

There are indications that Shadrin was caught up in some manner in the long, silent battle within the intelligence community over the *bona fides* of Yuri Ivanovich Nosenko, the most famous KGB defector to the United States. Although they never met in the United States, Nosenko and Shadrin had been schoolmates at Frunze Naval Academy in Leningrad and Nosenko was later connected with the naval-intelligence branch of the Soviet military-intelligence service, while Shadrin went off to be a destroyer commander with access to operational intelligence. Nosenko fled the Soviet Union in 1964, five years after Shadrin; he was the agent whose testimony had confirmed the belief of the FBI's late director, J. Edgar Hoover, that Lee Harvey Oswald, the assassin of President Kennedy, had no ties with the KGB. This helped to make the FBI's conclusions acceptable to the Warren Commission. The CIA, however, developed subsequent suspicions that Nosenko was a KGB "deep plant" and he remained imprisoned by the agency until 1967, when the still-controversial decision was made, in effect, to clear him.

In charge of clearing Nosenko was Admiral Taylor, the CIA deputy director who had persuaded Shadrin to become a double agent. One of Nosenko's principal defenders was the CIA's Leonard McCoy, who was later Shadrin's case officer, and who, after the disappearance, turned out to be a source of contradictory information about the case. Bruce Solie, the CIA officer who directed Nosenko's re-examination and was his handler following imprisonment, was dispatched to Vienna in 1975 to escort Ewa Shadrin back to Washington when her husband failed to return from the KGB meeting.

What, if anything, is the meaning of these coincidences? Some intelligence officers believe that the clearing of Nosenko, whom the CIA and the FBI had finally decided to trust, suggested that American intelligence was free of Soviet "deep plant" agents. If Nosenko was not a plant, the CIA reasoning went, then it was safe to assume that Shadrin was not one, either. This may have been stretching the point, but the fact remains that Shadrin was activated as a double agent on behalf of the United States at the time the process of rehabilitating Nosenko was under way. —T.S.

tant, Shadrin was told that he would soon be working with an "illegal" and that he would be supplied in Washington with special intelligence equipment.

To the FBI and the CIA, this was sensational news. Smashing an illegal network is the dream of every intelligence service, just as the fear that one may exist is its nightmare.

If the intelligence agencies had any lingering doubt that the KGB had swallowed the Shadrin bait, it was removed early in 1972 when the promised secret equipment was delivered to the Shadrins' house. The equipment consisted of a radio receiver and transmitter (the CIA called it "communications capability"), a cipher code inside a book with hollowed pages, and a notebook with instructions on secret-writing methods.

During 1972, Shadrin received his Ph.D. in international affairs from George Washington University. Then he was instructed by his KGB contact to travel to Vienna to be trained in the use of the secret equipment and, possibly, to meet the "illegal."

Again, the intelligence agencies in Washington were overjoyed. The illegal network seemed to be within grasp, and the Shadrin operation became one of the most closely guarded intelligence secrets. There was no question of Shadrin's not going to Vienna; in fact, the CIA and the FBI claim that he was eager to do it. But there was also no thought of providing protection surveillance for him in Vienna. Intelligence officers say that this matter was not even discussed in FBI-CIA conferences on the subject.

Shadrin's Vienna meeting was scheduled for September 8, and he told his wife that it would be part of a European vacation. Their first stop was Madrid; from there they went on to Munich for the Olympic games. Shadrin mentioned to Ewa that in Vienna he would have an overnight meeting with the same man he had seen in Montreal.

Arriving in Vienna, the Shadrins checked in at the plush Bristol Hotel, across the street from the Opera, and Nick went out in the early evening to keep his appointment. He took a taxi to the Votivkirche, a Vienna landmark church, and met his contact on the steps. Then a car took them to a villa out of the city. Shadrin spent about eighteen hours there with several KGB agents—one of them was Oleg Kozlov, his Washington handler—and technical experts. They trained him in the use of the type of secret equipment he had at home. He returned to the hotel at 4 P.M. the following day. The Shadrins stayed two more days in Vienna, driving around in a rented car, then flew to Athens before returning home.

Shadrin had not met the "illegal" in Vienna, which somewhat disappointed the FBI and the CIA, but they were delighted that he had undergone the technical training. In intelligence work, patience is the cardinal virtue.

Before leaving Vienna, Shadrin had been told to meet with a contact in Washington on his return, but nobody turned up. And, as it turned out, the KGB broke all contact with Shadrin for more than two years after his return from Vienna. The conventional wisdom was that the Russians were encountering difficulties in implanting an "illegal" in the United States.

It didn't occur to anybody that the KGB might have become suspicious of Shadrin and was rechecking his credentials. Again, prudence would have counseled taking Shadrin out of the operation altogether—but the greed now was too great.

Although the FBI and the CIA maintained close contact with Shadrin during this interval, he was becoming despondent. He hated his translation job at the DIA but had to keep it. He was getting edgy.

Then, in the fall of 1974, Shadrin started receiving mysterious calls at home. On one occasion, a woman speaking in English instructed him to meet somebody in the Arlington area. He was told to appear at once but decided not to do it because he was unable to contact either John Funkhouser, the CIA naval expert, or James Wooten, his FBI handler.

Early in 1975, a Russian-speaking man telephoned Shadrin at home and, trying to disguise his voice, told Shadrin that he would receive a secret-writing letter. When the letter, bearing an Oxon Hill, Maryland, postmark, arrived, Shadrin deciphered it. The writer wanted to know whether and when Shadrin could travel again, where he could attend a meeting with the "illegal," and what his cover would be. The instructions were to reply by invisible-writing letter to a dead-drop address in Berlin. Shadrin answered, proposing Spain, but another letter from Oxon Hill rejected this idea.

At a conference with FBI and CIA officials, it was decided that Shadrin should pick Vienna, "same time, same place." That Vienna was chosen by the agencies has been corroborated by highly placed intelligence sources in Washington; Leonard McCoy, the CIA case officer, insists, however, that it was the KGB that demanded the meeting be held in the Austrian capital. (This is one of the many mysteries surrounding Shadrin's disappearance. It is possible that McCoy has taken this stance to prove the entrapment theory and to remove the blame from the CIA.) A further exchange of letters set December 18 as the meeting date.

As in 1972, neither the CIA nor the FBI wanted to provide protective surveillance for Shadrin on the ground that the Russians would spot it. And this time the agencies were convinced that Shadrin would at last meet the "illegal." As intelligence officers explained later, they had no reason to think that the KGB was suspicious of Shadrin—although nobody had a valid explanation for the two-year silence.

There was a difference in the 1975 operation, however. Shortly before the Shadrins left for Vienna, the CIA arranged for them to meet a counterintelligence staff officer who was introduced as "Ann Martin" (though on one occasion she was identified as "Cynthia Martin"). She was brought to the Shadrins' home with the warning that she should be identified as a dental patient if they were interrupted.

Ann Martin was a tall, angular woman in her late forties, with a large mole on her left cheek, and glasses. She spoke Russian and German, and informed the Shadrins that they would meet again in Vienna. Then she gave Shadrin two emergency telephone numbers in Vienna, a daytime number and a night number, where she could be reached by Ewa if anything unusual happened.

The Shadrins arrived in Vienna on December 17 and took Suite 361 at the Bristol. The next evening Shadrin left the hotel to meet his contact at the Votivkirche. Ann Martin stayed with Ewa. When Shadrin returned, shortly before midnight, the CIA woman took him into the bathroom and, with the shower running, debriefed him.

He told her that he had had dinner at a small fish restaurant with the KGB's Oleg Kozlov and Mikhail Ivanovich Kuryshev. There was only small talk, and Shadrin was instructed to come to another evening meeting two days later. Shadrin was also given $1,000 in cash, although several thousand dollars had been sent to him in Washington by the KGB, and was told to rent a car the following day to become acquainted with the streets of Vienna.

At 6:30 P.M. on December 20, Shadrin left for his second meeting. Again, it did not occur to the CIA handlers that the sudden two-day delay before the presumed encounter with the "illegal" was a danger sign and that Shadrin should be withdrawn at once from the operation. An intelligence officer theorized later that Shadrin may have aroused suspicions at the dinner on December 18, and the KGB needed time for new instructions from Moscow. But the same officer said, "We never anticipated a kidnapping."

Kuryshev

"... Prudence would have counseled taking Shadrin out of the operation—but the greed was now too great..."

Ann Martin did not stay with Ewa that evening. She was attending a dinner party, and Ewa was told that in case of trouble she could reach her at her apartment at night. It was never explained why Ann Martin was not available most of the night, and Ewa Shadrin was unable to reach her until 1:55 A.M., when she became acutely concerned about her husband.

Shadrin, of course, was never seen again. But there are further mysteries. Richard Copaken, the lawyer, says that the acting chief of the CIA station in Vienna, who had been informed of the Shadrin meetings with the KGB, had canceled all leaves and prepared surveillance for Shadrin. But Copaken learned later that Ann Martin had ordered the station chief to cancel surveillance, allegedly on FBI orders.

One of the most senior intelligence officers in Washington has said in a private discussion of the Shadrin case that there was no justification for allowing Shadrin to operate in Vienna without protective surveillance. He said that if, indeed, Ann Martin had ordered the local station chief to lift surveillance, the CIA officer should have called headquarters at once to obtain the reversal or confirmation of such a decision. He also said that it was "inexcusable" for the FBI to have been unaware that the Votivkirche is in direct line of sight from the building housing the American Consulate in Vienna. Shadrin could have been observed from consulate windows without arousing Soviet suspicions.

What if the CIA had covered Shadrin? Two years later, intelligence officers admit that at worst the KGB would have "broken surveillence" and kidnapped him anyway. But, they say, the Russians might have been scared away and dropped Shadrin. A life would have been saved.

On December 23, when Ewa prepared to return home alone, Ann Martin took Shadrin's passport away from her on the ground that he would not be traveling with her. Later, the State Department lost the passport. Although she was escorted home by Bruce Solie, a high-ranking CIA official, who instructed her to act as if she didn't know him until they reached Frankfurt, Ewa was not told that her husband was a double agent until she was met at Dulles International Airport by FBI agents. The Austrian police were not notified for weeks of Shadrin's disappearance.

Ewa was instructed not to discuss Shadrin's case with anybody. She told friends that Nick was ill, traveling, or busy working elsewhere. The Ford administration was determined to keep his disappearance secret—possibly forever. Its diplomatic efforts to discover Shadrin's whereabouts were also limited.

Secretary of State Kissinger inquired about Shadrin during a conversation with Soviet Ambassador Anatoly Dobrynin. The ambassador denied all knowledge, but Kissinger did give him the names of the two KGB agents—Kozlov and Kuryshev—with whom Shadrin was known to have been dealing. On January 20 and 22, Kissinger raised the subject with Soviet Foreign Minister Andrei Gromyko, who suggested that it be discussed with Dobrynin. On January 29, Kissinger reportedly told Senator John Sparkman, chairman of the Senate Foreign Relations Committee, that he had "worked and worked and worked" on the Shadrin case, but "there is nothing more" to be done. On February 16, however, Kissinger had another conversation about Shadrin with Dobrynin, who again insisted that "he is not in the Soviet Union." Kissinger replied: "This answer is not sufficient for the United States."

In March, Richard Copaken met twice in Berlin with Wolfgang Vogel, the East German barrister who had arranged the exchange of Soviet superspy Colonel Abel for downed U-2 pilot Francis Gary Powers, to discuss exchanging Shadrin for Communist prisoners in the West. Vogel left the impression that Shadrin was alive in the Soviet Union and might be exchanged at some stage—particularly if Ford wrote directly to Brezhnev. On May 13, Kissinger discussed Shadrin once more with Dobrynin, who asked him not to bring up the subject anymore. In mid-May, Copaken mentioned the Shadrin case to Ford during a White House reception. The president said he was aware of it and that something might be done after the primaries.

After eleven months of trying, Ewa Shadrin obtained a meeting with Ford on November 5 and asked him to write Brezhnev. Ford did so on December 3, but on December 24 Brezhnev sent the oral reply that the Russians didn't have Shadrin, that he had never shown up at the second meeting in Vienna.

Now the ball was with the Carter administration. Secretary of State Vance brought up Shadrin with Dobrynin, but got the same answer: We don't know where he is. In April 1977, Copaken again met Vogel in Berlin and handed him a letter from Ewa to her husband. Vogel said he would return the letter if it could not be delivered; Copaken says Vogel never returned it.

The State Department informally brought up the Shadrin situation with the Russians on two occasions later in 1977, but President Carter turned down Ewa's request for an appointment, through a letter from National Security Adviser Brzezinski. The current view in the administration is that there is no point in Carter's either writing Brezhnev or seeing Ewa Shadrin, unless new leads develop.

Such a lead did develop last August, when Copaken received a mysterious telephone call from London, followed by suggestions that information about Shadrin might be obtained if $3,000 were deposited in a Monaco bank account. The call followed the publication in American newspapers of stories about Shadrin's disappearance, but certain credence was given to it because the caller mentioned several key words not in the public domain.

The money was paid and, through a complex procedure involving three Western intelligence services, a man seemingly connected with the caller was found by Copaken aboard a yacht off the south coast of France. He turned out to be a British citizen with strange background and connections, but he provided no information about Shadrin.

Interestingly, however, this episode commanded the instant attention of CIA Director Stansfield Turner, who dispatched the agency's Inspector General John Waller to France, held three meetings with Ewa Shadrin and Copaken late last year, and helped to arrange the sending of an FBI lie-detector team to Europe to interview the Briton.

But in March 1978, the CIA advised Copaken through Waller that it no longer wished to maintain any contact with Ewa Shadrin and her lawyer. The reason given was that Shadrin was an FBI problem. Elsewhere in the administration, the attitude was that since the "European lead" turned into a dead end, nothing further could be done.

The administration may be right. The Russians are clearly not about to discover that they have Shadrin after all. But, if nothing else, the United States government must assume some responsibility for the fate of the defector it recruited, then abandoned. ▬

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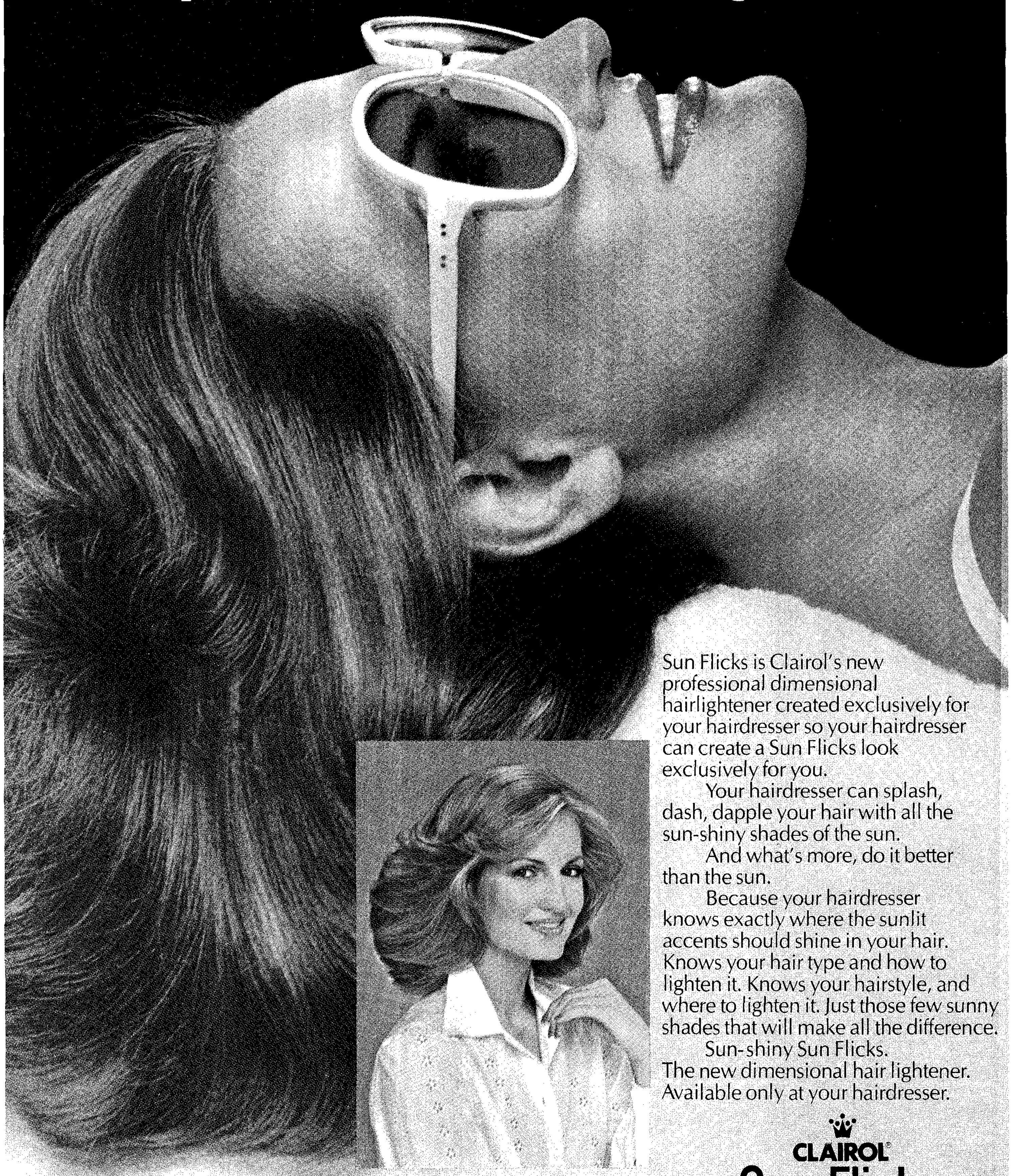

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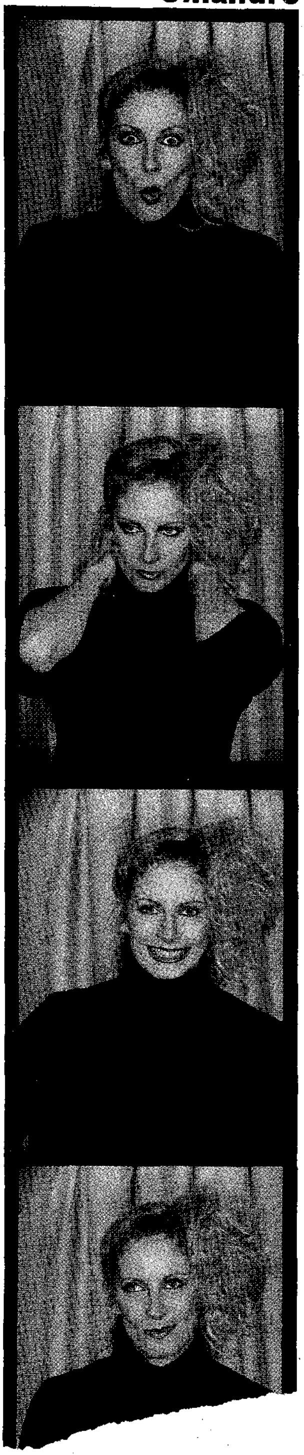
# Quick! I'm Going Out Tonight—Fix My Hair

Photographed by Joseph Ciresi

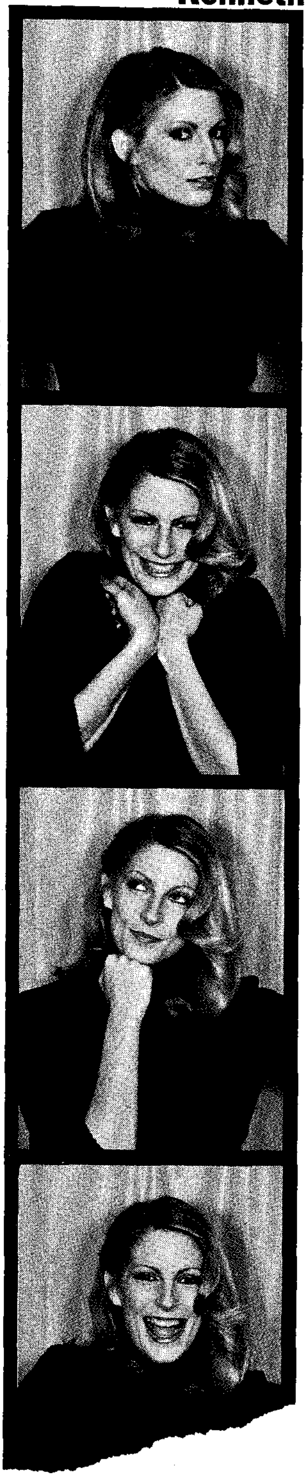
**Cinandre**



*"Lee did my hair at Cinandre, and he was outrageously nice. He asked what kind of party I'd be going to, how long it was likely to take, and what I'd be wearing. Then he twisted sections of my hair into thin little ropes, anchored them in little snail shapes with bobby pins, and put me under the lamps to dry. Then he brushed it out (it was very frizzy), swept it all to one side, and held it in place with an elastic band and two combs. I felt bald."*

*11 East 57th Street; 758-4770*
**Time:** *two hours.*
**Price:** *$10.40.*

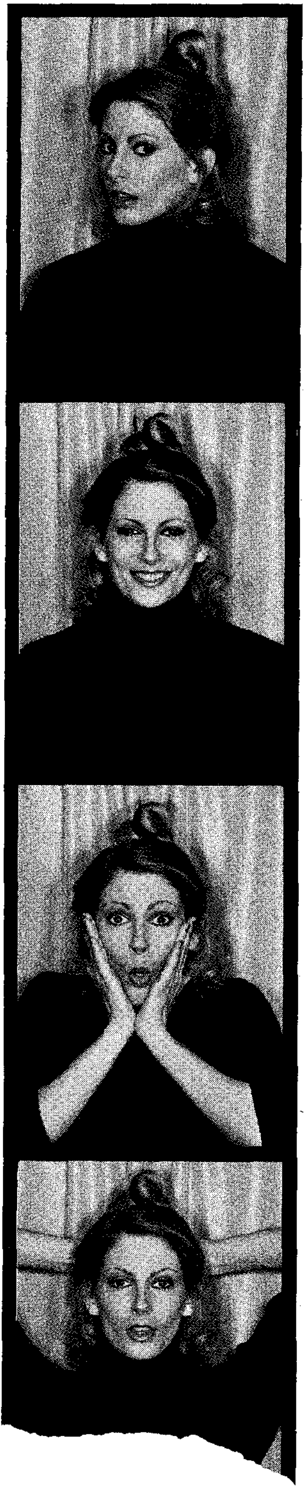
**Kenneth**



*"I'd never been here before; when I first walked in, I thought I was in the wrong place. It's so elegant that it's a little like walking into a hotel. Here, Gino wet my hair, set it on large rollers, and stuck me under the hair dryer (where they brought me coffee). Afterward, he brushed it—'just to see what it would do by itself.' Then he pulled it back, held it with a comb, and sprayed like crazy."*

*19 East 54th Street; PL 2-1800*
**Time:** *one and a half hours.*
**Price:** *$10.40.*

**Hans and Lars**



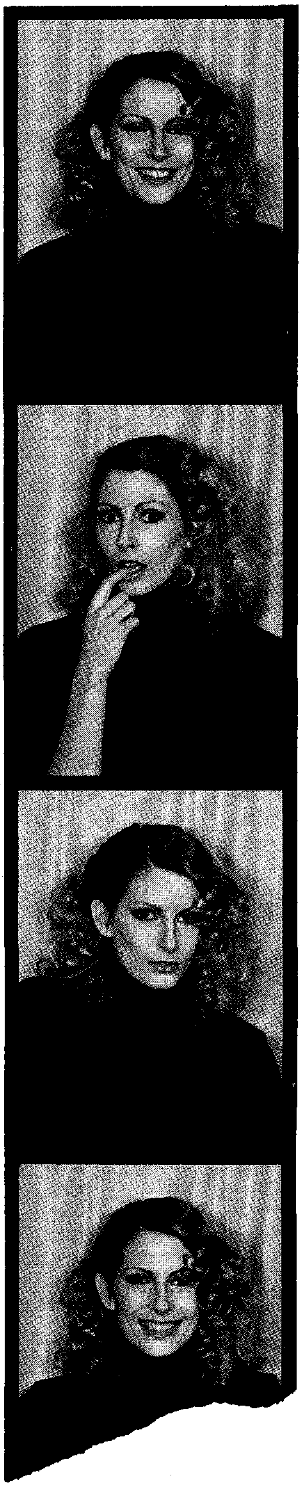
*"This is a neighborhood place, and most of the ladies here knew exactly what they wanted. I doubt they'd had a request like mine in weeks. They set my hair in hot rollers, then brushed it out and let it fall naturally. First, the stylist, Tom, just played around with it. Then he made one little braid on each side of my head and pulled all the ends into a bun with elastic bands, then hairpins. At the end, he pulled several strands out and curled them with an iron. And sprayed and sprayed."*

*141 East 55th Street; PL 1-5224*
**Time:** *two hours.*
**Price:** *$7.28.*

## ". . . Hairdressers like to fool around with hair as much as anybody. We found out the results of all this playfulness . . ."

Hair is, after all, to play with. And, provided with an ample supply of the raw material, plus pins, curling irons, rollers, elastic bands, and the still-ubiquitous hair spray, hairdressers, we discovered, like to fool around with hair as much as anybody. To find out what the results of all this playfulness might be, we recently asked model Shelby Thayer to have her hair styled at six well-known hair salons. Without mentioning that she was doing this for *New York* (or that she would be going to a photographer's studio immediately after the final comb-out), she called each salon and said that she was going to a dressy party and wanted to have her hair done. Just done—not cut or even washed—just wet and set, as it were (which led a number of eminent hairdressers to turn down her request for an appointment). Herewith, the results.

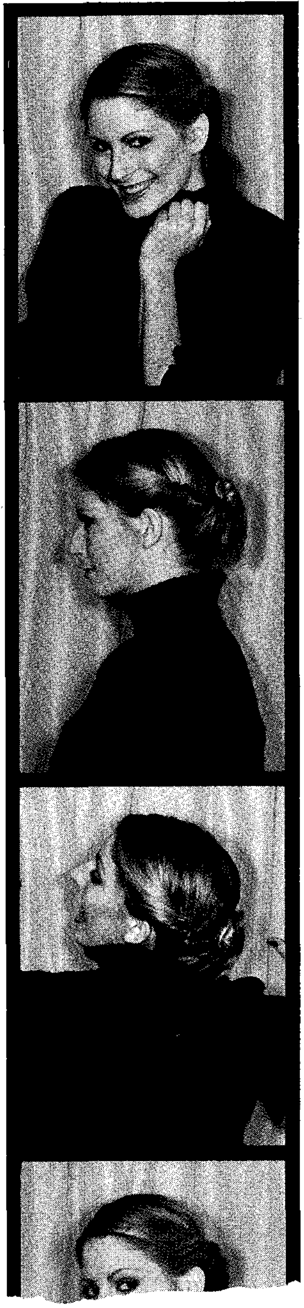
### Pierre Michel



*"They didn't wet my hair here, but combed it out, rolled strands on a curling iron, then slid the hair off in a coil and pinned it next to my scalp in dozens of pin curls. The stylist, Phillip, fluffed the curls out with his fingers. He had to repeat some of the curling process on top because it was still flat. When he'd produced the crimp up near the part, he pulled the sides back with two combs and sprayed."*

*6 West 57th Street; PL 3-3995, 593-1460*
**Time:** *one and a half hours.*
**Price:** *$10.40.*

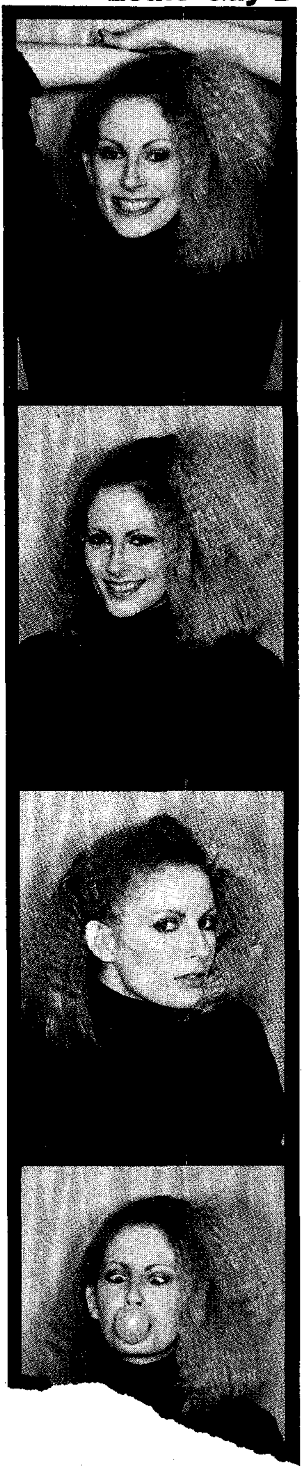
### Maurice Tidy



*"They didn't even wet my hair here. The stylist, Robin, just combed it out, twisted it into a bun, and secured it with hair spray and thousands of hairpins. Amazingly, it was really very comfortable."*

*631 Park Avenue, near 65th Street; 879-1305*
**Time:** *one hour.*
**Price:** *$12.50.*

### Louis-Guy D



*"Mark wet my hair, made dozens of tiny braids, and stuck me under the dryer. When it was dry, he combed out the braids with his fingers, then fluffed everything with a brush. Finally, he held it all in place with two blue plastic combs, for which there was a $3 charge."*

*41 East 57th Street; 753-6077*
**Time:** *two and a half hours, plus a half-hour wait.*
**Price:** *$18.84, including combs and braiding fee.* ■

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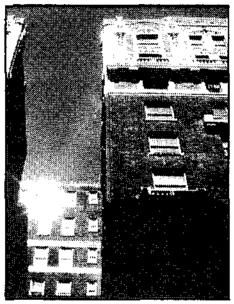


**Solar landmark:** *The sun heats water at Broadway and West End Avenue.*

# Manhattan Goes Solar

## By Richard R. Knabel

"...A group of co-op owners have made 924 West End Avenue the first large solar-powered apartment building in New York City..."

At precisely 5:57 A.M. on May 3, 1978, trumpet fanfares, speakers, musicians, and hundreds of New Yorkers will assemble at United Nations Plaza to greet an otherwise predictable sunrise. With these festivities, Sun Day, a four-day-long tribute to solar energy, will have begun. Organizers of the event declare that Sun Day will mark the beginning of the solar age.

The real possibility of a solar age has, in fact, been around for some time. As far back as 1938, H. C. Hottel, the pioneer solar physicist, working at MIT in Cambridge, defined the potential uses of energy from the sun. And his basic equations endure, workable and unchanged to this day. However, cheap fossil fuels, pessimistic propaganda, and a disinterested public have postponed the development of a solar industry.

Now all that is changing. Here in Manhattan at 924 West End Avenue an adventurous group of co-op owners have just completed installing enough solar panels on the roof of their 1911 neo-Gothic building to heat up to 60 percent of their hot water. This is the first large apartment building in New York City to attempt to harness the sun. And, unlike so many of the small conversation-piece conversions dotting the upstate countryside with its unobstructed share of the sun, if this project succeeds it will put a dent in the myth that solar energy can't work in the Northeast or in a densely populated urban setting. Once known as the Clebourne, this stone fortress on West End Avenue, with its thirteen stories, 64 units, and eighteen-inch-thick concrete floors, was a formidable challenge to the young solar industry.

**The works:** *Behind the solar panels on the roof of 924 West End Avenue we see pipes, valves, and steel supports.*

I was recently given a tour of both the building and the system by attorney Art Weinstein, secretary-treasurer of the building's co-op corporation, and Harold Krane, the general contractor for the system. After four years of patient perseverance in the face of numerous setbacks, Weinstein's enthusiasm for the project is as intense as ever. We began our tour by crowding into one of several rather unpredictable old elevators. Weinstein quipped that one of the co-op members was adamant that the solar hot-water system take second place to the installation of new elevators. "They are on the way," he added.

As we changed elevators to make the final ascent to the roof, the portly 35-year-old Weinstein couldn't contain himself: "I really get a thrill whenever I take anyone up to see this."

Out on the roof, the shining steel and mat-black solar collector panels rose up before us in stark contrast to the sturdy old building, whose drive-in courtyard, servants' entrance, marble-lined lobby, and labyrinthine passages still echo a former era.

Standing out there in the blustery early-April wind, contractor Harold Krane assured me that the system had been designed to supply more than half of the energy required to heat the building's water, 5,200 gallons daily over the course of a year. To do this, the 117 solar collector panels were mounted on sixteen-foot-high steel structures which had to be welded onto the existing steel beams in the building. This was a formidable task, according to Krane: "We had to use a metal-detector to find the building's existing steel beams, because the plans of this old place were anything but accurate."

Getting the collectors up to the roof

Photographed by Hugues Colson

wasn't easy either. They measure approximately four feet by six and one half feet and weigh 150 pounds each. Weinstein and other members of the co-op unloaded them from the delivery truck and hauled them individually up to the roof, just to save money.

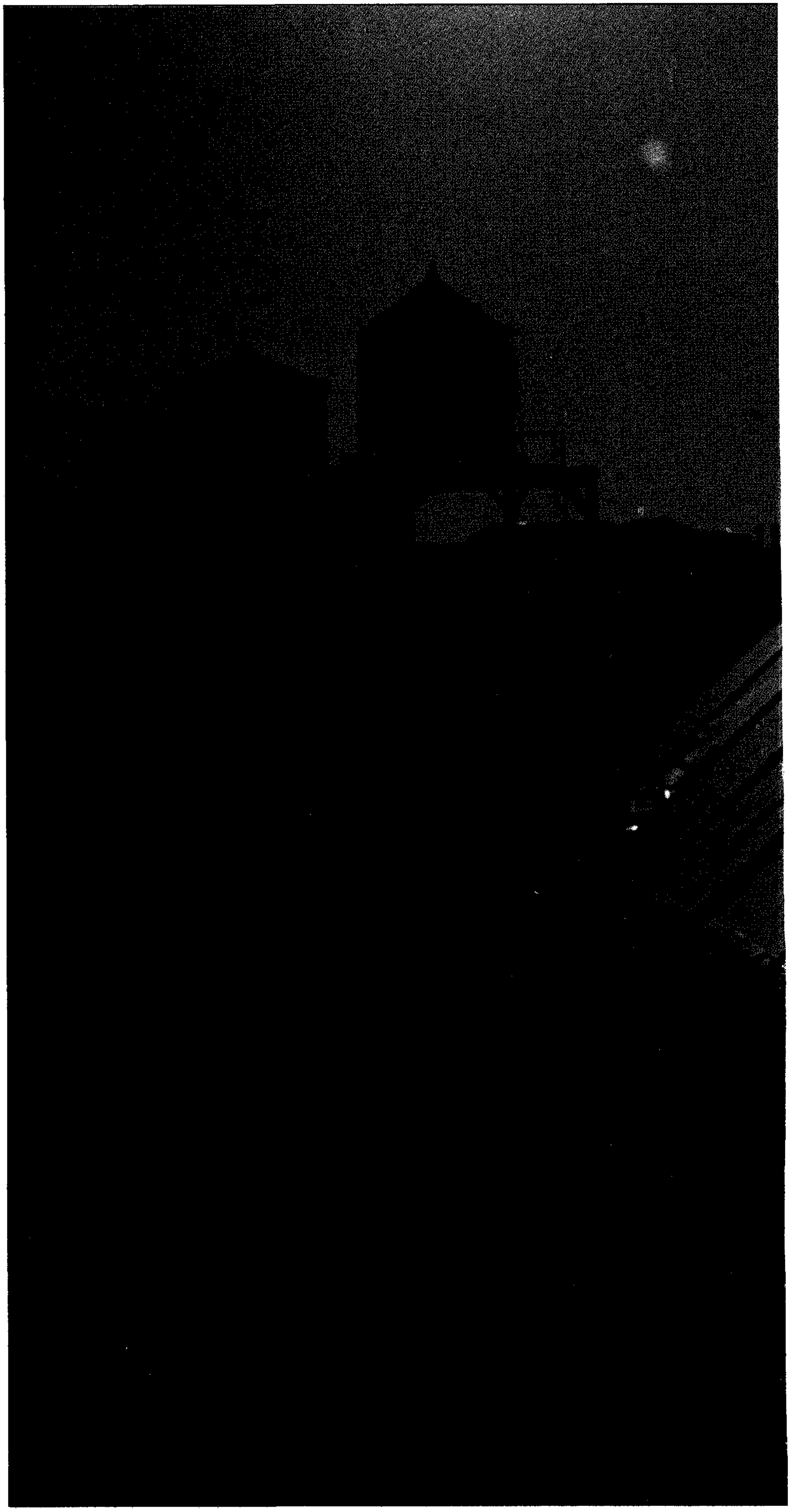
Krane explained that two well-insulated pipes now connect the four arrays of south-facing collectors on the roof with the other half of the system (the storage end) fifteen stories below in what was once, ironically, the coal bin. Getting there was another odyssey for us, which Weinstein led with no difficulty. The cavernous and dingy former coal bin turned out to be mostly empty even though it now contained a 5,000-gallon insulated steel storage tank, with heat exchangers and a Rube Goldberg–like collection of pipes, controls, and insulation.

Weinstein's third-floor apartment overlooks Broadway. Here we finally got to discussing the specifics of the system: how much it cost; how it was paid for; how much energy and money it would save.

Refitting an old building with solar energy was a project conceived by Consumer Action Now (CAN) four years ago. The building at 924 West End was chosen from a number of possible sites, Weinstein explained, because it had the right amount of shadow-free roof area, as well as a good southern exposure and the coal bin. Its co-op status was a key factor too. In a co-op any savings realized by a solar installation accrue directly to the co-op owners.

Being a solar pioneer four years ago was a tough business. Weinstein, CAN, Krane, and the Ehrenkrantz Group (designers of the system) encountered the pitfalls and discouragements of a frontier adventure, the key problem being funding. No bank was interested in supporting a solar-energy venture. An initial attempt at getting funds from the federal Department of Housing and Urban Development was unsuccessful. A year later CAN's president, Lola Redford, testified before the Congressional Joint Economic Committee. CAN's project got $111,850 from HUD as part of the third cycle of solar-demonstration grants in mid-1977. Weinstein was still forced to find $28,000 on his own to complete the project.

It still remains to be seen how much money and energy the system will actually save. If all goes well, the collectors will be on-line by Sun Day, when the building will be open for public tours.



**Day for night:** *The solar collectors at 924 West End Avenue are still protected by reflective covers, but will be ready to produce hot water by Sun Day (May 3), when the system will be open to public tours.*

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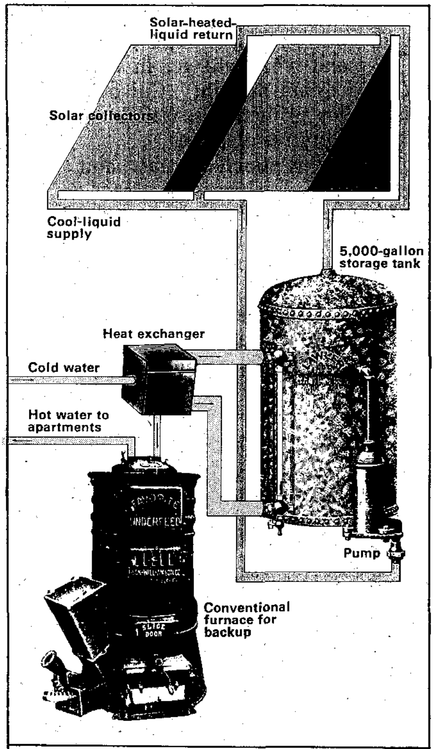
"...Con Edison's response to decentralized energy has been to attempt to stifle it..."

An operating record will be kept from that day. Weinstein thinks the system will outperform the designers' expectations, and he estimates the fuel savings at a minimum of $4,900 a year, by current fuel prices—a saving of $77 per apartment per year. Even more important will be the oil saved, roughly 10,000 gallons.

I left the building wondering if there was an apartment available (there wasn't), and how many other buildings in this city are suitable for a refitting with solar energy. At the moment, 924 West End Avenue is the only large building with a centralized solar hot-water system, but there is no lack of interest. Contractor Harold Krane reports that the number of calls coming into his office inquiring about similar refitting jobs has quadrupled in the past year.



SCHEMATIC OF 924 WEST END AVENUE SOLAR-HEATED HOT-WATER SYSTEM

Another measure of the public's growing interest is the number of solar collector panels fabricated and sold each year by the several hundred different manufacturers. The November 1977 edition of *Solar Engineering* magazine reports that production of flat-plate collectors during the first half of 1977 was double that of the last half of 1976, reaching an all-time high of 5-million square feet.

Denis Hayes, national chairman of Sun Day, estimates that 20 million people will be involved in Sun Day activities throughout the country and that Sun Day's impact on our thinking and planning will be equal to that of Earth Day in 1970. At the same time, the utilities and oil companies are growing nervous and are ready to do battle to retain control of the energy market.

Hayes puts it this way: "The response of utilities and oil companies ranges from intense skepticism, if not hostility, to a desire to get a piece of the action." He cited an example of a Colorado utility that got approval for a rate structure that specifically penalized users of solar-energy systems, justifying its position with the statement that it would have to stand ready to supply these customers in any case whenever the sun didn't shine. However, as Hayes points out, the use of larger storage tanks and off-peak heating of hot water would destroy this argument.

Another approach used by utilities is the mounting of their own experimental solar-energy systems in the hope of publicizing the flaws. The New England Electric System, a utility that serves about 1 million customers in Massachusetts, Rhode Island, and New Hampshire, installed 100 solar hot-water systems at an average cost of $2,000 in late 1975 and 1976. After the systems had been in operation for a year, the *Wall Street Journal* and other newspapers across the country broke front-page stories reporting that the average savings were only 10 percent of the hot-water bill. Dr. John Meeker, solar-energy consultant to New England Electric, now states that after many of the systems were modified, and some eliminated entirely, the average performance for all the 100 systems has risen to between 35 and 40 percent savings on annual hot-water bills. "The original average," says Dr. Meeker, "included a bunch of dogs [bad systems] that didn't belong there."

Con Edison's response to "appropriate technology," as solar and other forms of decentralized energy have come to be called, has been to attempt to stifle it. Eighteen months ago, the Energy Task Force, a cooperative organization of alternative-energy advocates and designers, helped a

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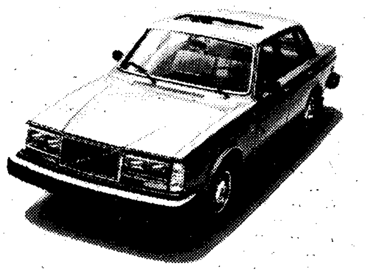

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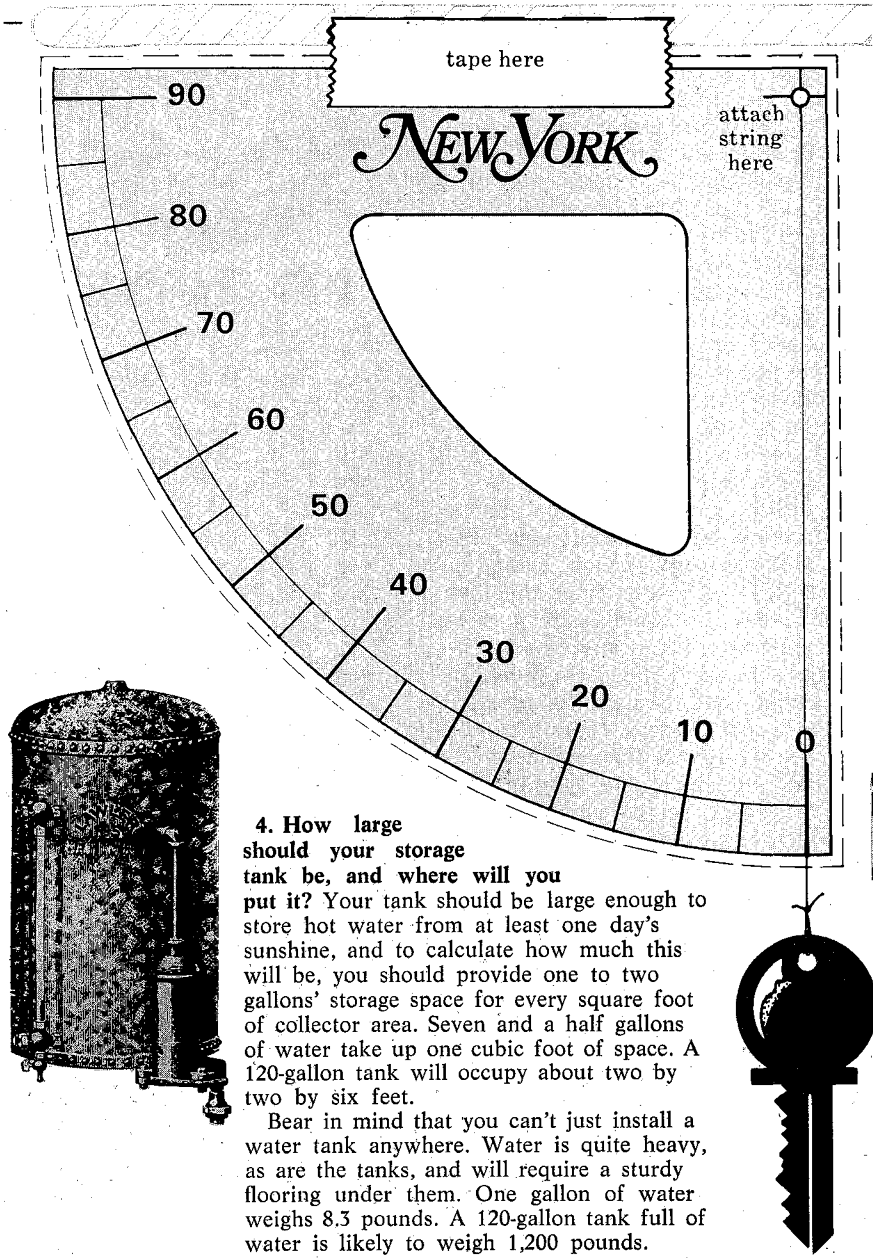
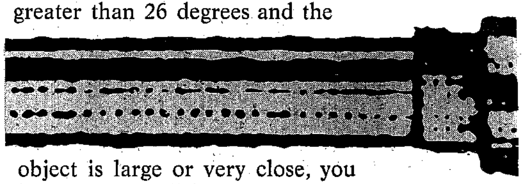
# Five Easy Steps: Putting Solar Energy in Your Home



**1. The most important question to ask:** Does your building get enough sun on the roof to justify the expense of a solar-energy installation? The southern sun is essential. Ideally, your building will have an unobstructed exposure all year long. Although some shadows are permissible, too much shadow over the course of the year increases the amount of collector area required and the system's cost.

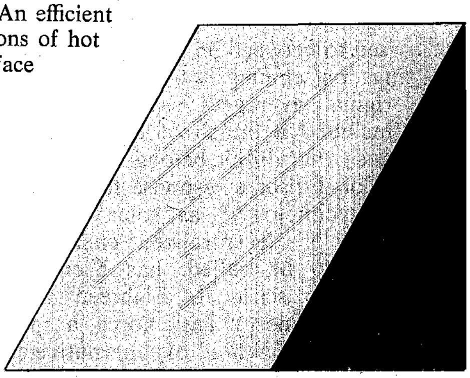
It's all a matter of the angle of the sun's rays and what will get in their way (see diagram at right). Cut out the protractor printed here (left), and paste it onto a piece of cardboard. Now attach a straw, and string a weight as shown. Looking south from your roof through the straw so that the string is farthest away from you, sight the top of the highest obstruction. Note the angle the string describes on the cardboard. The higher the obstruction, the greater the number of rays of the sun that will be blocked. If this angle is greater than 26 degrees and the object is large or very close, you have a serious obstruction.



Scanning both the southeastern and southwestern horizons, you should find obstructions not much higher than about 20 degrees.

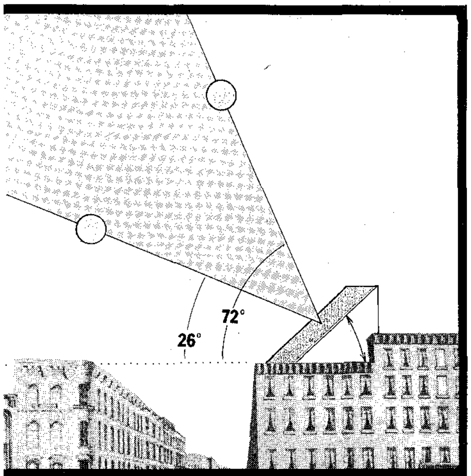
**2. How much hot water do you need?** You should allow an average of twenty gallons a day for each person in your household. This is a minimum basic allowance. If you want to calculate more closely, here are some facts you should know. Reckon on using 12 gallons of hot water for each dishwasher load, 20 to 40 gallons of hot water for a tub bath, and 20 to 60 gallons for a washing machine. Showers run at anywhere between two and seven gallons per minute, and the amount of hot water varies according to your likes. Check your faucets too—a slowly dripping faucet wastes as much as 60 gallons of water a week.

**3. How many collectors do you need?** An efficient collector panel can produce up to two gallons of hot water a day for every square foot of its surface area. Thus, if you need 80 gallons of hot water a day, 40 square feet of collector should suffice. Collector panels usually measure about twenty square feet each. So two collectors would do the job. You might need three or four, however. For instance, if there are long distances for the water to travel from the roof to the basement or if shadows fall on the collector panels, your design requirements will be greatly altered.

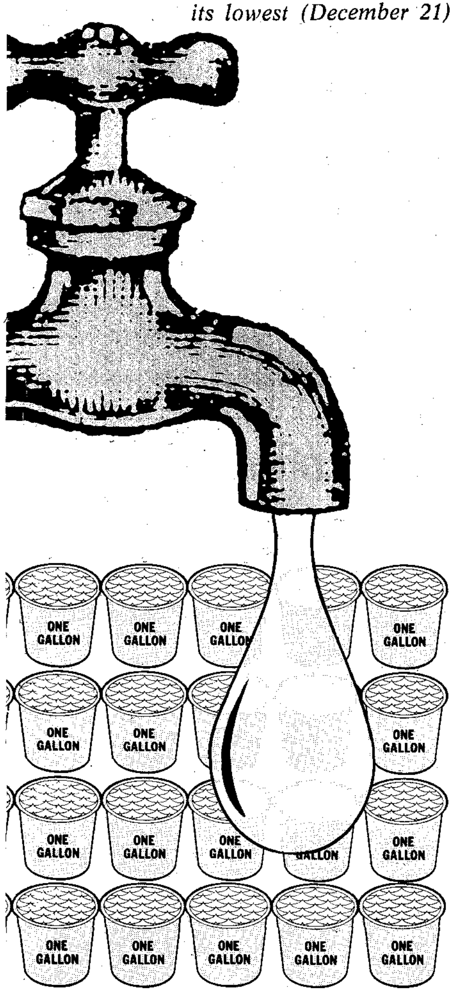


**4. How large should your storage tank be, and where will you put it?** Your tank should be large enough to store hot water from at least one day's sunshine, and to calculate how much this will be, you should provide one to two gallons' storage space for every square foot of collector area. Seven and a half gallons of water take up one cubic foot of space. A 120-gallon tank will occupy about two by two by six feet.

Bear in mind that you can't just install a water tank anywhere. Water is quite heavy, as are the tanks, and will require a sturdy flooring under them. One gallon of water weighs 8.3 pounds. A 120-gallon tank full of water is likely to weigh 1,200 pounds.



**High noon:** *The height of the valuable noonday sun varies by 46 degrees in the course of a year. For solar energy, nothing should block its rays when it is at its lowest (December 21).*



**5.** Now that it seems feasible to install a solar water-heating system in your building, you should consult with a competent architect or engineer who is experienced in the design of solar-heating systems. These four steps are intended only as a rough guide.

grass-roots housing organization called the East 11th Street Movement to install a small windmill to drive a generator. When Con Edison learned that the tiny wind-powered generator might make the electric meter in the building turn slower and, if the wind blew hard enough, might even send excess power back to the utility, the company threatened to shut off the entire building.

One member of the Energy Task Force, Ted Finch, recalls, "Con Ed said what we were doing was illegal, that it was co-generation and against the law. Finally, we had to get a utility lawyer and go before the PSC [Public Service Commission], which reviewed the entire project." Eventually, the PSC directed Con Ed to rewrite its rate structure to permit co-generation from sources such as windmills, and to pay for excess power put into its network.

"They pay us 2½ cents a kilowatt-hour, and then they sell it for 10 cents," says Finch, "and we have to pay a monthly minimum that is larger than the one that other domestic customers are charged."

Another Energy Task Forcer, Dave Norris, quipped, "Con Edison will hate the sun unless they can own it." And to own it Con Ed will certainly try.

According to Bud Stengren, speaking for Con Edison, the utility is investigating the potential of solar energy by installing solar hot-water systems on nineteen single-family homes in Westchester County. Con Edison has no interest, at the moment, in refitting any apartment houses like 924 West End Avenue, he said. This two-year project will cost $489,000, of which Con Ed's share is $300,000, the balance being provided by the New York State Energy Research and Development Authority (NYSERDA). It is expensive to know the enemy.

Despite these obstructionist tactics, appropriate-technology supporters continue to make their point. Bronx Frontier Development Corporation has received $30,000 from the Community Services Administration to install a 38-foot wind-energy-conversion system at Hunt's Point. It, too, will be tied into Con Edison lines and will be capable of producing 40,000 kilowatt-hours a year, Finch says. Obviously, neither this windmill nor the one on East 11th Street poses any real threat to Con Edison's revenues. But when significant inroads are made on a utility's cash flow, it has another ace up its sleeve. It is the "use less, pay more" trick that the Colorado utility is using, but in another form.

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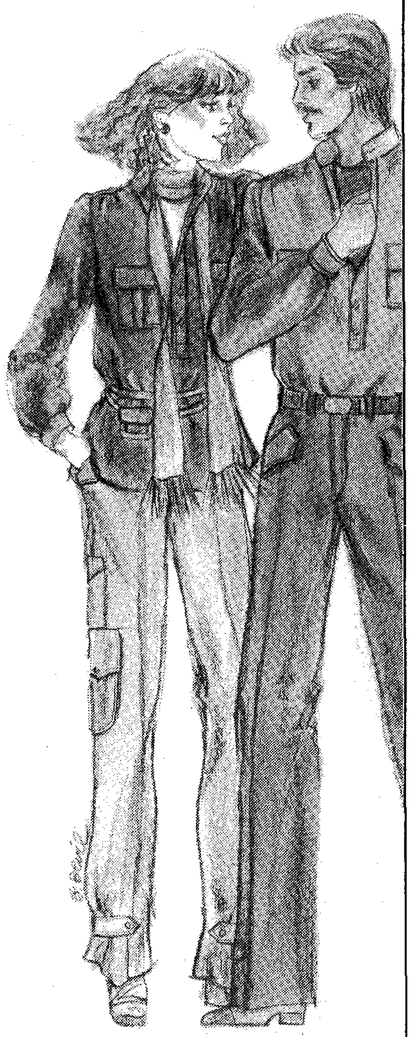

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ter of 1973–74 energy use dropped significantly for several months, cutting into Con Edison's revenues. The utility announced at that time that less revenue meant a rate increase, because its fixed costs didn't change, only its fuel costs. Con Edison is telling us that it will make its bucks whether we use its energy supply or not.

Utilities and oil companies are quickly moving into the energy-decentralization market as manufacturers, installers, distributors, or financiers. Dave Norris cites the following examples: Exxon's $55-million investment in Solar Power Corporation and Daystar, a producer of solar collectors (924 West End Avenue has 117 Daystar panels); permissive legislation like New York State's 1977 Home Insulation and Conservation Act, which permits utilities to finance energy-conservation measures; and the Brooklyn Union Gas Company's appearance on the scene as a New York City–wide distributor of Grumman solar collectors.

Also, Mobil Oil has acquired Tyco Laboratories, a producer of cheap photovoltaic cells (photovoltaic cells convert solar rays directly into electricity). Shell Oil has purchased Solar Energy Systems, another producer of photovoltaics. The oil companies as a group have bought up 40 percent of the world's production of copper, a major ingredient in solar collectors.

But the most bizarre and dangerous venture thus far calls for the use of stationary space satellites the size of Manhattan Island to employ billions of solar collectors. Called the Satellite Power System, SPS for short, the satellites would gather radiant energy from the sun above the atmosphere, convert it to microwave energy, which could then be beamed back to earth through clouds, pollution, and the atmosphere. Microwaves are a form of extremely high-energy electromagnetic radiation which has been shown to cause both cancer and cataracts; in addition, their military potential is staggering. The development costs for this death ray from space could be $40-billion to $80 billion, and $1.5 trillion to launch it. Already $8 million has been spent to study the project, and SPS may get another $25 million of our tax dollars this year.

Power politics aside for the moment, the benefits of decentralized solar-derived energy sources are many. For example, in a city of 7.5 million people using an average of twenty gallons of hot water each and every day, the amount of energy required to heat this water in one year is 41 trillion British

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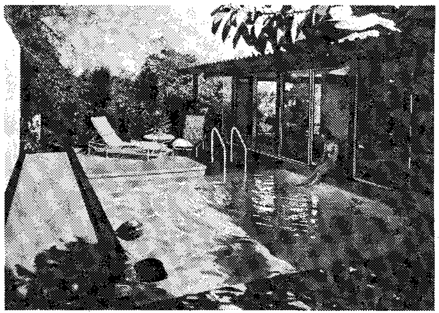

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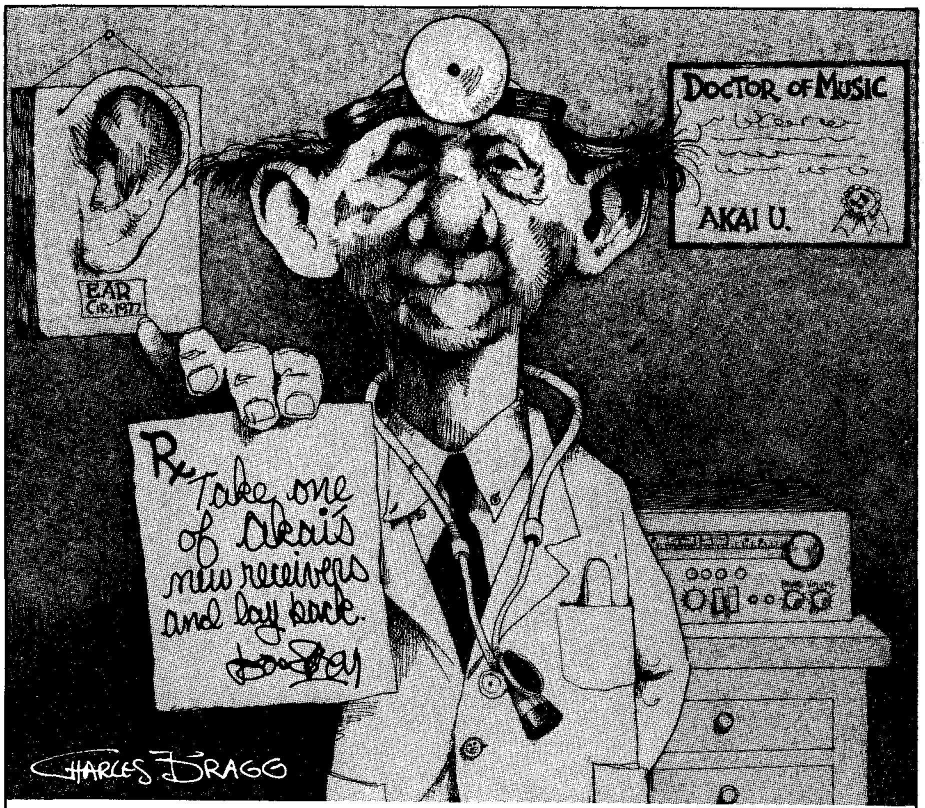
Obviously, the stakes for utilities and the oil companies are high. The domestic-hot-water fraction of a household's total heating bill is somewhere between 20 and 30 percent (residential energy consumption is estimated to be about 20 percent of the total national energy consumption). Even if only half the domestic hot water in New York City and a quarter of the domestic heating requirements were met by decentralized solar sources and prudent conservation measures, the sales loss for the oil companies and Con Edison would be 185 trillion Btu's annually. Con Ed might even have to give up its plans for more generating plants along the Hudson River, both nuclear-powered ones and those using fossil fuel, and possibly the planned pumped-water storage plant at Storm King Mountain.

Every gallon of oil or cubic foot of natural gas that is not burned either at the generating plant or in our basements is a gallon or cubic foot saved, and means that much less air pollution. Half of the oil comes from foreign sources, which creates an ever increasing trade deficit and a devalued dollar on the world market. Continued reliance on natural gas will make the importation of liquified natural gas a certainty, creating a new dollar drain and posing serious environmental hazards.

Not the least of the benefits from decentralizing our sources of energy, and increasing our reliance on solar energy in particular, is the labor-intensive nature of refitting existing buildings. The installation of tighter windows, new furnaces, and additional insulation creates jobs as well. A flagging construction industry, starving for work, should take note.

Even though the benefits are obvious, and the public interest is now acute, everyone seems to be waiting for something or other. Homeowners are waiting for system costs to go down, and for the long-promised federal tax incentives



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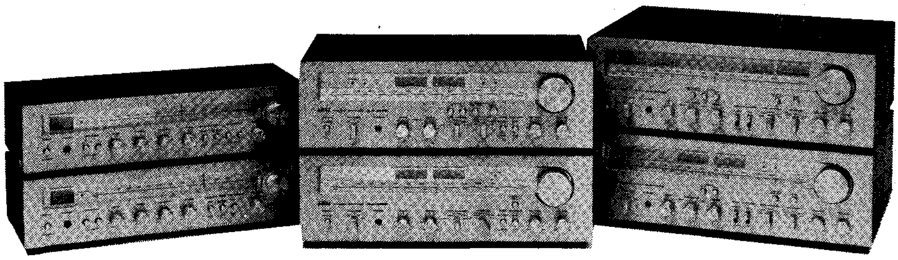

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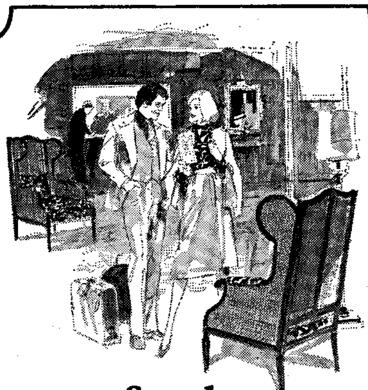

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—now four years in the coming. The solar industry, already largely controlled by massive conglomerates, is waiting to demonstrate an increased demand in order to command more capital from the corporate godfathers. This would in effect lower system costs as mass-production techniques got into full swing. And the banks still think they are dealing with a passing fad and are waiting for it to pass.

Says Weinstein, who had considerable difficulty raising the essential $28,000 through regular financing channels, "There is still no bank that I know of in the New York area that's prepared to make attractive loans for *energy-conservation projects.*"

The Gordian knot has to be cut in Washington, where Congress, and specifically the House, seems to be waiting too.

All the legislation necessary to remedy the solar malaise is already before Congress. The National Energy Act and nine other bills proposed by a group of 35 congressmen calling themselves the Solar Coalition contain provisions for: tax credits for adding insulation and other conservation features to existing buildings, as well as *for the installation of solar heating;* a solar-energy bank to provide long-term, low-interest loans for the purchase and installation of solar-energy systems in commercial and residential buildings; loan guarantees for small businesses interested in becoming part of the solar industry; all federal agencies to utilize solar energy wherever possible and cost-effective; and many more. The bills go in, but don't come out. What seems to be the problem? The most important step, granting tax credits, has been delayed by the attempt to decide upon the deregulation of natural-gas prices and by the pending votes on equalization taxes on differently priced sources of crude oil.

"Tax incentives have been promised for four years," says Sun Day's organizer, Denis Hayes, "and we still don't have them. Many people feel the promise has hurt the industry by making people reluctant to get involved."

As for the solar-energy bank, hearings are under way, but the Office of Management and Budget will probably oppose the bill until it has first seen what effects the credits may have. The government's usual glacial speed of doing anything is no problem to oil companies and utilities in the case of solar energy. One can be sure that if it were, their highly paid lobbyists would break the stalemate. The longer the delay, the more time the energy establishment has

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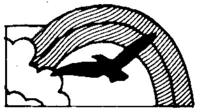

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There is no question that the average homeowner, who has to face an installed cost of between $1,200 and $1,400 per collection panel for a solar-heated domestic hot-water system, will postpone a decision to buy on the promise of tax credits and low-interest loans—especially since the current price of fuel is still low enough to make solar savings amount to no more than $75 or $100 each year.

Even Manhattan's new Citicorp tower, which aroused so much interest with its intention of becoming New York's first solar-powered commercial skyscraper, has postponed installation of the technology, and this, say the owners, is because of excessive system costs and inadequate dollar savings at current fuel prices.

Until the legislative logjam breaks, solar energy, particularly in urban areas, will continue to depend heavily on HUD and DOE demonstration grants.

In the round of HUD grants announced in mid-1977 a total of $581,546, including 924 West End Avenue's $111,850, was funneled into New York City. Administrator Moore outlined a few of the other projects:

☐ a solar domestic hot-water system for a new 96-unit apartment house in Lefrak Village in Queens;

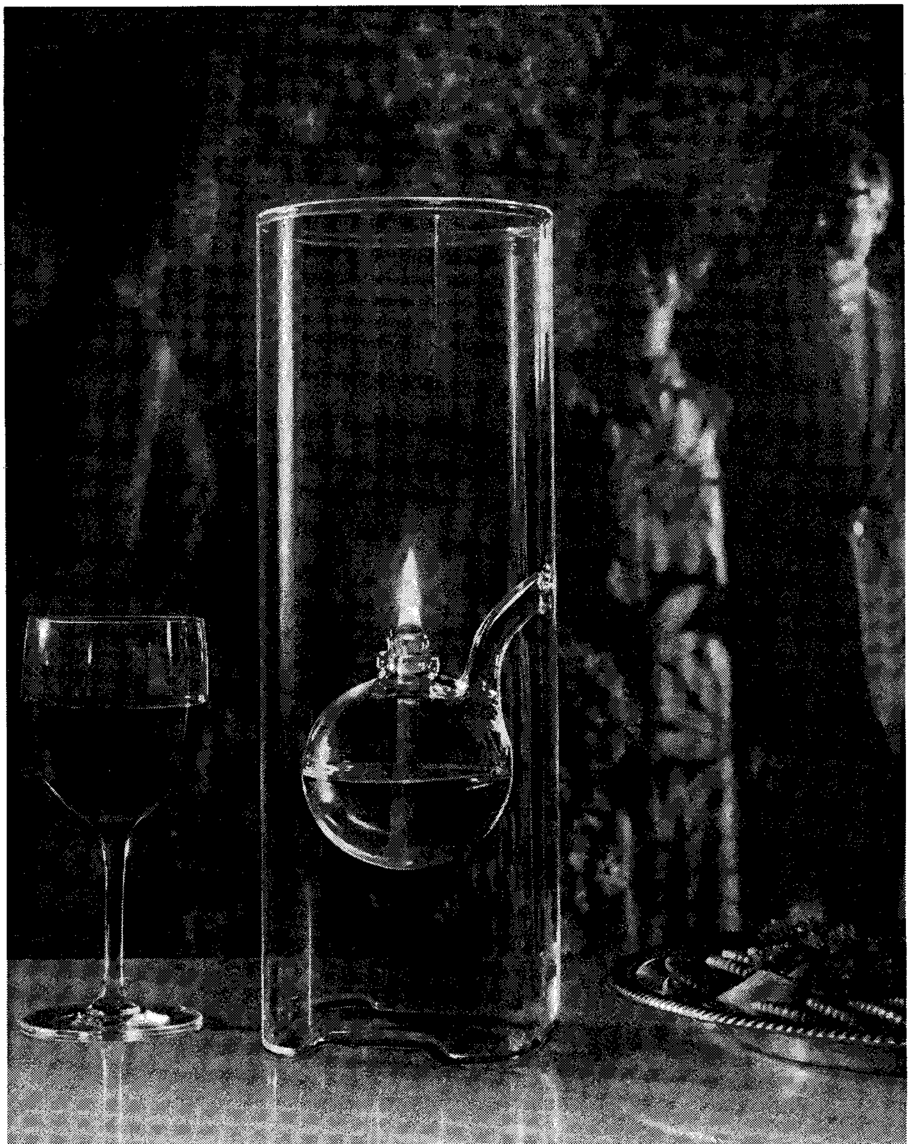
☐ refitting an existing 207-unit building in the same complex with a solar hot-water system;

☐ providing solar hot water to two four-unit buildings in the South Bronx (one will also get solar heat) under the auspices of the Community Housing Corporation;

☐ and refitting four townhouses with solar hot water in the Sunset Park redevelopment area of Brooklyn.

Harold Krane has applied for $250,000 of HUD demonstration money to refit two of the four 27-story towers at Pearl Street—the Mitchell-Lama co-op near the Brooklyn Bridge. He is optimistically awaiting HUD action.

The energy saved by these demonstration projects is almost insignificant in the total scheme of things. However, solar pioneers like Art Weinstein and other co-op members of 924 West End Avenue, despite all the hassles and problems, can watch their oil usage go down and their savings mount. As Lola Redford commented, "I would really like us to feel hopeful about change and not afraid of it. We need to take energy policy out of a crisis atmosphere and provide for orderly change. I see Sun Day as a big step in that direction." ■



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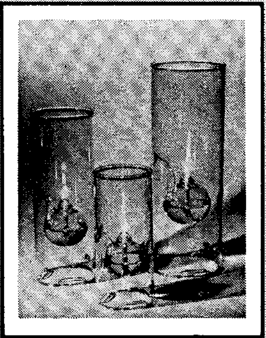

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# BEST BETS

*Recommendations of events, places, and phenomena of particular interest this week*

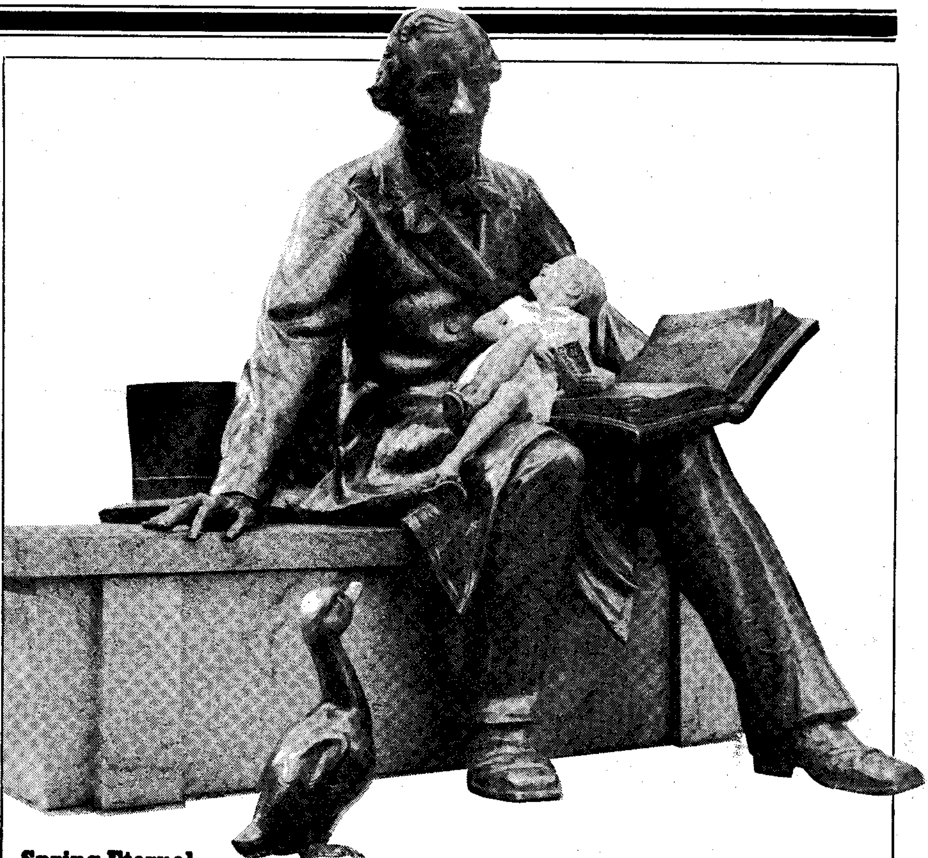
*By Ellen Stern*

### It's a Bird, It's a Plane, It's Nunzio!

He thinks he's Superman. But all he is is Nunzio, a Brooklyn innocent—as sweet and trusting, seducible and abandonable as a stray pup. David Proval, as our hero; Morgana King, as his beleaguered mother; and James Andronica (who wrote this lovely movie), as his older brother and champion, are ever so good.
NUNZIO/*Opens May 10/Cinema II*

### Oh, You Kid

It runs like Brie, but it's goat. The enthusiast who runs Ideal Cheese calls it Brie of goat. The importer, less poetic, more precise, calls it one-kilo goat. But a goat cheese by any other name could not be more silken or mellow or athletic. The wedge I bought ran to the edge of the cheese board in a dignified velvet ooze to a chorus of moans that in this house usually signal gustatory bliss.—**Gael Greene**
IDEAL CHEESE SHOP/*1205 Second Avenue, near 63rd Street/$5.98 a pound*



### Spring Eternal

'Tis the season for another nice new book about Central Park—full of hummingbirds and turkey oaks, recipes for wild-garlic mayonnaise and mulberry pie, instructions for playing with dirt and predicting the weather, photos and diagrams, posies and poesies.
THE CENTRAL PARK BOOK/*By Elizabeth Barlow et al./The Central Park Task Force At all bookstores/$6.95*

### The Big Apollo

While politicians and publicists swarm around Radio City Music Hall, it is the people of Harlem who are saving the Apollo. Elmer Morris, a former cop, and David McCarthy, the theater's former house manager, collected investors and a team of volunteer electricians and carpenters. Bless them all. The Apollo reopens this week with Ralph MacDonald, percussionist nonpareil.
THE APOLLO/*253 West 125th Street/Reopens May 5*

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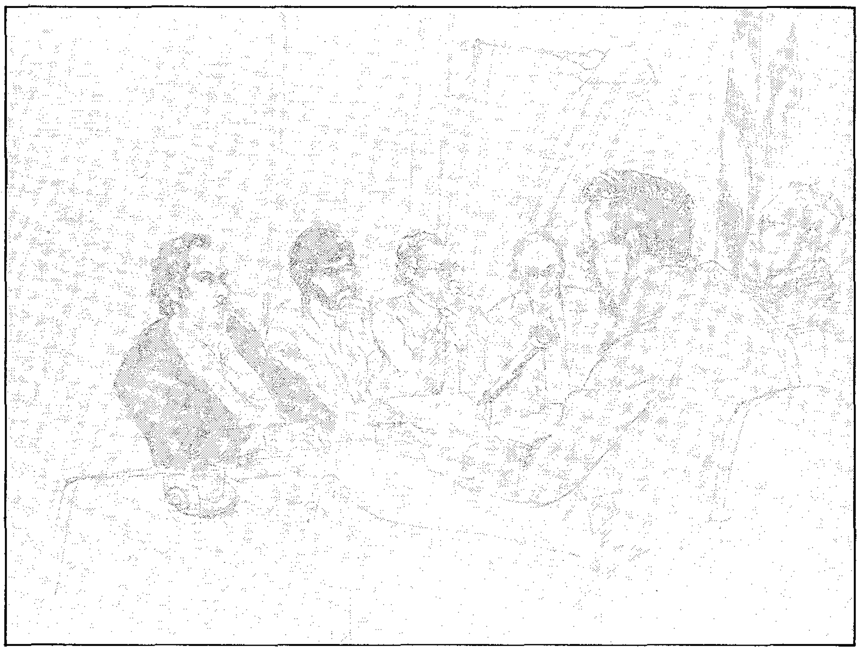
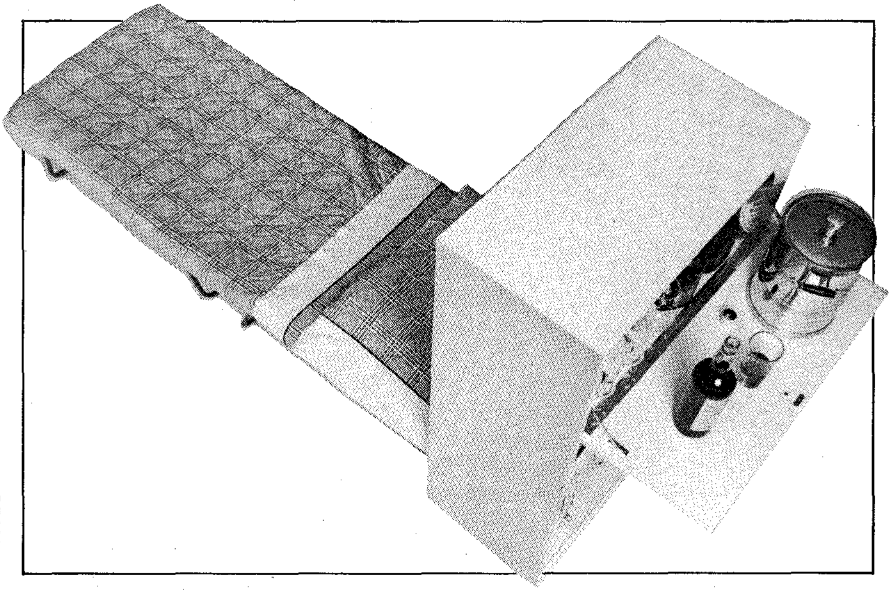


## Exhibit A

"I don't get affected usually, but when Berkowitz looked at me—me with my long, dark hair—I really got shook," says Marilyn Church, who sat only three feet from him at his pre-trial hearing (above). Church is a courtroom artist who works with a sketch pad on her lap and a daily deadline on her mind. Her drawings appear in the New York *Times* and on WABC-TV. Some of these—starring Joseph Kallinger, Joanne Chesimard, Sam Bronfman, John Dean, Nicky Barnes, Hurricane Carter, Dr. X, Berkowitz, et al.—as well as trial art by other newspaper and TV artists go on view this week.

COURTROOM SCENES*/May 3–26/Association of the Bar of the City of New York/42 West 44th Street*



## Golden Foldie

Who took the folding bed from Mr. Murphy's closet? A company called Home-Pac, that's who. The Weekender ($195) is 29½ inches wide, 16 inches deep, 48½ inches tall. In front, it holds books, bottles, blankets. In back, it holds a bed.

WEST TOWN HOUSE*/2047 Broadway, at 71st Street; 787-5550*
*260 West 86th Street; 877-0888*

## Bow Wow

Dagwood Bumstead, Archibald Cox, Uncle Weathbee, and Jean Killina (above)—a maîtresse d' at One Fifth. Bow-tie wearers all. But only hers is ceramic ($20).

PIZAZZ*/811 Lexington Avenue, near 62nd Street/758-7082*

## Ragas to Riches

Research scholars delving into the classical music of India can be a stuffy lot. Ravi Shankar? "Oh, my goodness, no—he plays morning ragas in the *evening!*" Ali Akbar Khan? "No, no, no—he makes *movies!*" To the devout, the Horowitz—the Bernard Baruch, even—of India's sitar virtuosos is Ustad Vilayat Khan (above). So legendary is he, and so pure, that he has never even played in this country before. That superhuman abstinence is at an end. On May 4, the great man appears in Tully Hall, accompanied by his son, Shujatt Khan, on second sitar and Awtar Singh on those lovely little drums. If you haven't yet discovered the prickly delights of this music, you can sample it here at its most unsullied. **—Alan Rich**

USTAD VILAYAT KHAN*/May 4 at 8 p.m. Alice Tully Hall*

**Photo credits: top right, Larry Williams; bottom left, Martin Schreiber**

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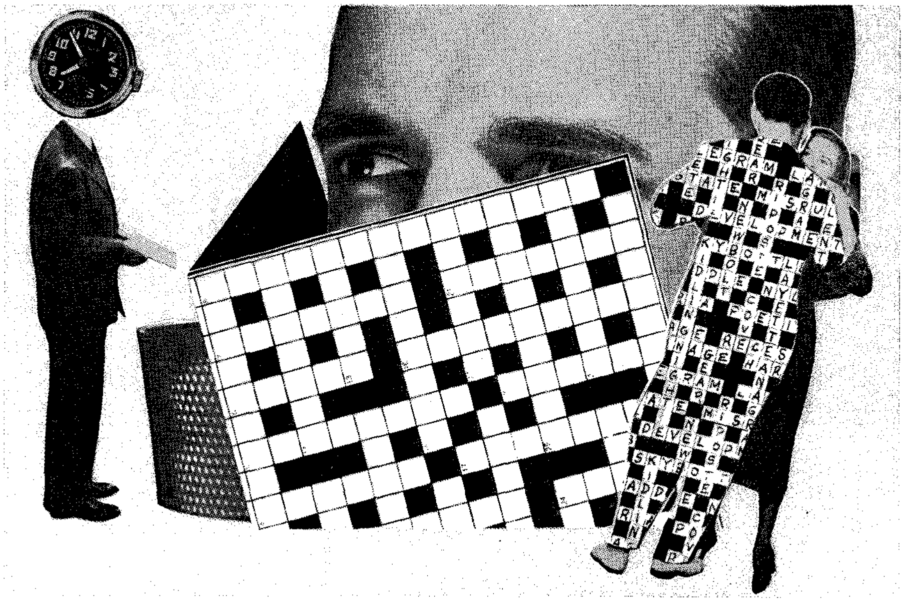
## New York Journal/David Bear

# 42ND STREET ACROSS, MADISON DOWN

"...It was an obsession. I quickly found how much could be learned about a person by finishing his crossword puzzles..."



Everyone develops a series of private rituals which govern his daily movements. It's unavoidable. My own have evolved slowly, bending only to encompass the minor changes in my life.

Several years back, each workday morning my ears unsealed at 6:45, in time to hear the first strains of the trash-can serenade below. Even before the sanitation crew had finished, I was in the shower, brushing my teeth. So unvarying was this that, after the third year, I stopped looking at clocks altogether.

There is one moment of crucial importance. It may come at any time, and its nature varies from person to person, but it's always there. I call it "the point of no return," and until that moment is reached and the required action completed, the day is not official. For several years, my "point of no return" had been the retrieving of one copy of the New York *Times* from the wire trash can which blocked the sidewalk on 42nd Street where I emerged from the subway.

This particular paper was neatly folded, first section inside the second, and carefully laid inside the trash can. Each morning, at about five minutes to eight, I reached into that trash can with calm and unthinking assurance. Once I had that paper in my hand, I knew my day was officially begun.

But I never read the paper until lunchtime and then the only item of real interest lay in a grid of black and white squares which attracted my attention as no topical matter could ever do. I'm not normally obsessed by crossword puzzles, but the puzzle in this particular paper never ceased to fascinate me. It was always partially finished by the paper's original owner, and I quickly realized how much could be told about a person by finishing his crossword puzzles. For example, he always seemed to decipher names of exotic places such as "Marianas Trench" (Deep subject?) and "Australia" (Antipodal place?), but never got clues which involved extralogical reasoning, like "A bird in hand" (Cheep at the price?) or "Hermaphrodite" (Underwear for a transvestite's infant?). All the French nights, friends, hands, houses, and hunts fell to his pen, not to mention the whole of who's who, when, where, and why. These and other examples led me to believe that, while this mystery person was short on the creative end of the scale, he was a walking storehouse of useless information. He knew German wines, Hungarian ragouts, Japanese silks, and obscure works by Verdi. Other, albeit circumstantial, evidence emerged to support my investigation.

Item: My office building shared a corner with Grand Central Terminal.

Item: Only northbound trains leave the station.

Conclusion 1: My man probably boarded a train in one of the northern suburbs. His ritual carried him past the trash can just before I arrived each morning.

Item: Idle figures were very often scratched across the financial pages.

Item: Occasionally, articles were cut out of the paper. These articles invariably dealt with Wall Street matters.

Conclusion 2: My man probably lurked in financial circles.

My investigation continued for many months, and gradually a portrait of my man formed in my mind. But, until that morning in August four years ago, the whole affair was nothing more than a habit supported by idle speculations.

For some reason known only to the Department of Sanitation, the garbagemen were early by ten minutes. My eyes opened those same ten minutes earlier, but the discrepancy went unnoticed because my rituals had long since transcended the need for clocks. The first hint that something was amiss didn't come until I arrived at the trash can and discovered the *Times* had not been delivered. Was today a holiday? Had I overslept? Perhaps the paper was buried. Surreptitiously, I probed the lower depths of the basket, but there was no trace of the paper. Then I noticed the clock over the newsstand and realized where the paper was. I decided to wait for the rare opportunity; when would I see its like again?

So quickly that I almost missed him, my man completed the drop and continued toward Madison Avenue without the slightest break in his stride, which is gauged to the changing traffic light. You have to admire a ritual like that, honed to glittering efficiency by thousands of repetitions. Carefully, not wishing to be mistaken for a panhandler, I caught up with him and broke the flow. He regarded me curiously. It was still early and his guard was down.

"You don't know me," I said quickly, "but I've been reading your paper. I

Illustrated by Jeanne Grundberg

pick it out of the trash can each morning. Actually, I've been finishing your crossword puzzles for a couple months now." I showed him the paper I'd taken from the basket as if it explained everything. It explained nothing. I introduced myself, and he took my hand, still not sure if I was a Moonie or a con man. "Walter Crandall," he said, almost from reflex (all names have been changed). His voice was baritone, controlled. I caught the unmistakable scent of Aqua Velva. Then he remembered himself and quickly looked at his watch. "This is very interesting, but I'm late. Maybe we can meet somewhere and talk this over."

I nodded, thinking, *Sure we will.*

Then he smiled. "We'll talk over old *Times.*"

Three mornings later, I opened the paper and read "We can't go on meeting like this! McCoy's? Five? W.C." scrawled over the crossword puzzle. My investigation was over.

I was in McCoy's when he arrived. We ordered drinks quickly because he had to make the 6:05, but one hour of liquored conversation was worth an eternity of crossword puzzles. I explained the details of the investigation while Walt listened with amusement. Then he related a few chapters of his life: Mt. Kisco, Merrill Lynch, a wife and three kids, a businessman by profession, a commuter by ritual. I read tennis matches, ski slopes, and golf greens on his face—and long forest walks in his eyes.

We met again, and after the fourth meeting he invited me home to meet his family: Liz, the mistress of the suburban universe; James, 18, in the midst of revolution; Joyce, 21, a recent graduate of Yale; and Cecily, 27, an artist home from California for Labor Day. I was asked to stay the weekend. Liz supplied a toothbrush, James his jeans, and Joyce a pair of sandals left over from an old boyfriend. Cecily tendered her company, and, on Sunday afternoon, we walked along the Saw Mill River Parkway and found we had a great deal in common.

Cecily and I continued to see each other and eventually decided that two could have a ritual as cheaply as one. We set a date in April and announced our engagement in the *Times.* We even sent an invitation to Will Weng, but no answer was received.

For our wedding, James and Joyce gave us a framed poster-size photo of Cecily and me, sitting in the library of the Crandall house, holding hands, and smiling insipidly for the camera. Under the photo, in large, block letters were the familiar words I GOT MY WIFE THROUGH THE NEW YORK "TIMES." ■

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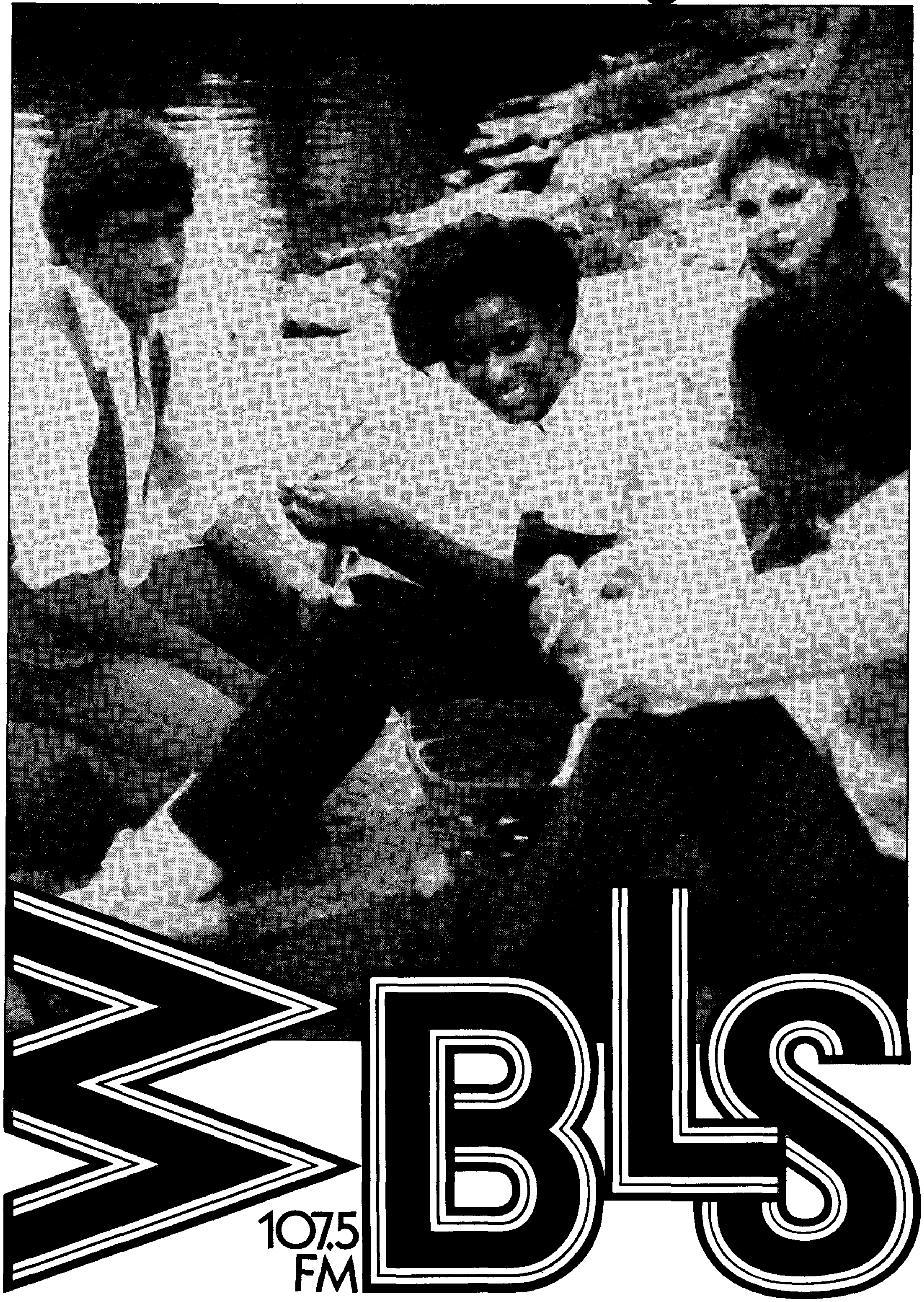
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### Music/Alan Rich

# BETTER AN USHERETTE THAN NO 'USHER' AT ALL

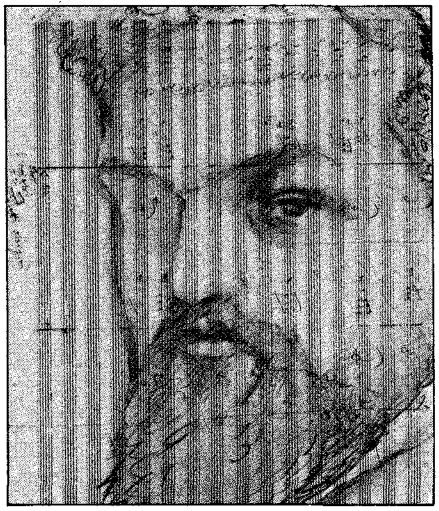
". . . Debussy's unfinished opera is full of strange, disturbing beauty. His mind darted toward new and original areas . . ."

Shortly after the completion and initial success of his *Pelléas et Mélisande,* in 1902, Claude Debussy began casting around for new operatic material. His eye fell upon the short stories of Edgar Allan Poe, which had been translated into French in the 1880s by Mallarmé and, even earlier, by Baudelaire. These stories had become greatly admired in France; the Symbolistes, in particular, welcomed their bygone American cousin as a blood relative.

Debussy toyed with two Poe stories: "The Devil in the Belfry" and **The Fall of the House of Usher;** they were to be set as one-act operas. For a time his scheme included a third work to serve as centerpiece, Joseph Bédier's short novel on the subject of Tristan and Yseult; this was to be Debussy's last word on that, to him, loathsome object, Wagner's *Tristan und Isolde.* Giulio Gatti-Casazza, newly installed as head of the Metropolitan Opera and stung by the success of *Pelléas* at Oscar Hammerstein's rival Manhattan Opera, forced a sum of cash upon Debussy for an option on the new triple bill.

The operas never materialized. So far as is known, Debussy never composed a note for "The Devil in the Belfry"; one short tune on a scrap of paper he jocularly identified as something intended for "Tristan." For "Usher," however, he sketched a great deal: a finished libretto and a shorthand score (or "particell") which may at one time have been complete. This score suffered a ghastly fate worthy of Poe himself. After Debussy's death, his widow, Emmaline, gave away pages to her friends as souvenirs, apparently peeling them off from the end. The first 21 pages of manuscript, which escaped Emmaline's generosity, ended up in the Bibliothèque National in Paris, where they have been looked at casually over the years and, equally casually, judged "undecipherable."

In 1976, a graduate music student from Yale, Carolyn Abbate, happened upon the "Usher" pages while doing research on *Pelléas* at the Bibliothèque. With the aid of her teacher, Robert Bailey, Ms. Abbate deciphered Debussy's shorthand and set about reconstructing what amounted to about a third—all that lay at hand—of the projected opera. The resultant score was given its first hearing at Yale last spring and was brought to Tully Hall for its New York premiere on April 18. It proved to be a musical event of considerable importance.



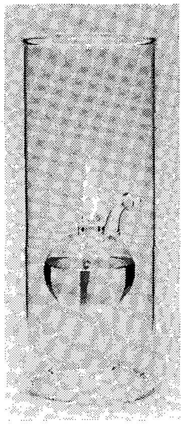
One can easily raise objections to this whole business of scholars digging up material that composers might have preferred to keep buried, and in some cases the practice does have its ghoulish aspects. The situation with Debussy's *La Chute de la Maison Usher* (to give his project its full title) has certain external justifications. Finishing the opera, we can glean from Debussy's letters, was a matter close to his heart. But so was the cancer which, after nine years of pain, ended his life in 1918.

What really justifies the exhumation of the score, and the astounding piece of restoration by Ms. Abbate under Mr. Bailey's encouragement, is its quality. Some twenty minutes of music exist—a smoky, marvelously atmospheric prelude that leads to an offstage song for Madeline Usher, some conversation between the Friend (Poe's narrator) and a Doctor (Debussy's invented character for his libretto), and an extended monologue for Roderick Usher in which the shadows of his madness take shape. If Ms. Abbate had to draw on her own imagination (bolstered, of course, by her own studies) to re-create Debussy's orchestral palette, she has done so extremely well; her score sounds right. More than that, it is full of strange, disturbing beauty—from the mysterious dissonance of a held trumpet note through the smoke of the prelude to the orchestral murmurings of doom under the conversation to the swirl of lights and nameless forms around the monologue. Madeline's song, with its long, filmy vocalise at the end, is again like nothing else I know of in Debussy; Roderick's extended solo at the end summons memories of the tortured Golaud.

Aside from its inconclusive existence as a tantalizing glimpse of what might have been—and of a suffering composer at the height of his power—there is probably little that can happen to "Usher." Perhaps Madeline's song, with the prelude, might serve a soprano in an orchestral concert. Perhaps, by some miracle, this emergence of the opera will bring the missing pages to light. One thing is certain: Unlike the case of Mozart's *Requiem* or Puccini's *Turandot,* no hypothetical "completion" of the opera by another's hand is possible. The dartings of Debussy's mind toward areas new and original even for him render it unthinkable that anyone else could realize his intent.

The Tully Hall performance was by the forces of the Bronx Arts Ensemble, a good pickup ensemble conducted by Johannes Somary, with Judith Raskin and John Ostendorf prominent among the solo singers. The performance had a solid consistency; more, on the basis of one hearing, I could not venture. From the drab, featureless work of Mr. Somary in other parts of the program—a Bach Brandenburg concerto, a Schubert motet with Ms. Raskin, and a horrendously empty, protracted piece for winds by Joachim Raff—I have my own suspicions. Mr. Somary has now been active in our midst for nearly two decades and apparently still hasn't learned that—in addition to making fancy swooping motions on the podium—being a conductor also means balancing the sounds within an ensemble and projecting some kind of shape for a work overall.

Illustrated by Paul Degen



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An uncommonly common **Metropolitan Opera** season picked up some momentum toward the end with the revival of its spectacular 1966 production of Strauss's *Die Frau ohne Schatten,* Robert O'Hearn's glitzy sets even more dazzling under Gil Wechsler's new lighting. My antipathy toward this opera remains as untarnished as all of Mr. O'Hearn's aluminum foil, and it wasn't helped on the night I went (April 6) by the Empress of Leonie Rysanek, which took most of the first act to settle on the same pitch as the orchestra, or by the Dyer's Wife of Ursula Schröder-Feinen, which was still in hot pursuit of A-440 when I fled at the second intermission. Needless to say, the response of the rest of the audience nearly matched the screaming onstage. To have endured this work in the same season with *Thaïs, Tannhaüser, La Favorita,* and *Adriana Lecouvreur* meant that I have been forced five times to revise my estimate of the worst opera ever written.

Yet, the season cannot be written off, either for the preponderance of dreary repertory or the overpopulation of second-class personnel on the podium. The company has *looked* exceptionally well all season, thanks largely to good new lighting and the beginnings of an age of enlightenment among stage directors. The financial situation, while hardly favorable, seems for the time being to be somewhat under control. There is no one person at the Met who has brought about this change, but my guess is that the Opera Association's new president, Frank Taplin, has had something to do with it. Taplin is an extraordinarily impressive man, a banker and a part-time musician, who enjoys respect, both backstage and among the money people, like no other man in his job in recent years. Hearing him out, as I did recently, inspires confidence in the future of the company stronger that I expected to entertain at this time.

The company has made impressive strides toward achieving national relevance. Television appearances, despite some fears, have enhanced ticket sales rather than hindering them. (And would someone please explain why the sound on TV broadcasts is so much richer and more resonant than on the Saturday-afternoon radio broadcasts?) I have heard professional opera people in other cities loudly proclaim their independence from the Met's old-fashioned philosophy of performance, and more power to them. Yet the company this season has reinforced these old-fashioned values quite handsomely. And there are better operas planned for next year. ▬

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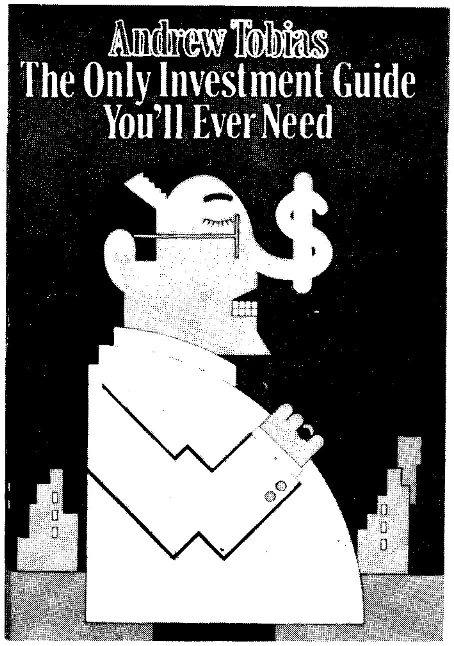
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## Dance/Marcia B. Siegel

# THE BLITZ HITS

> "...You can see Baryshnikov concentrating, pulling out of himself the responses and resources particular to that role..."

New York dance always goes into high gear in spring; this year we got blitzed in the middle of April, three weeks earlier than usual. Both the Met and the New York State Theater are booked solid with dance companies through July, and there'll be tootsies tapping from SoHo to Morningside Heights in upwards of 300 performances during the next three months. Everyone loves it but the critics.

What keeps me going in a season strewn with freaks, novelties, and sensations is the New York City Ballet—just beginning its nine-week spring series—and **Mikhail Baryshnikov.** Both, in their different ways, offer reassurance that what we only catch glimpses of elsewhere in dance can mature and function as a regular thing, that excellence is neither a mirage nor a fluke.

Baryshnikov, who just received a *Dance Magazine* award, has been dancing here live with the Eliot Feld Ballet and the American Ballet Theater, as well as in that mirage of a movie, *The Turning Point.* Every time I'm privileged to watch him dance I learn something about performing.

People say Nijinsky transformed himself into totally different beings in his roles. I don't feel that about Baryshnikov. Rather, I sense one person with a tremendous range of interest and empathy who approaches each role in a different way. You can see him concentrating, pulling out of himself the responses and resources particular to that role. His dance seems to me an act of sublime generosity.

At the Met, he opened the Ballet Theater season in a new production of George Balanchine's *Theme and Variations,* with a radiant Gelsey Kirkland, and Twyla Tharp's *Push Comes to Shove,* somehow spanning the 30 years that separate the two ballets to make the forms of classicism in each one totally credible.

**Hat dance:** *Baryshnikov in* Santa Fe Saga.

In *Theme,* as danseur noble, he complements Kirkland. Secure and straight, he provides a center for her soaring circles and impulsive allegro flights. In *Push,* the grand imperial line melts and fractures under pressure of Tharp's frenetic movement, but the strength is always there underneath, allowing him to explode into jumps and spins. It's not the sudden power of these feats that astonishes me, but their beauty, summoned up at will out of the ballet's perpetual shrug.

He is equally amazing when his material is not first-rate. *Santa Fe Saga,* Eliot Feld's solo for Baryshnikov, seems to be going in the same direction as the rest of Feld's work—toward greater and greater restriction of choices, and a consequent intensification of the images that remain.

Set to Mexican-flavored music by Morton Gould, the solo is a series of mimed attitudes and traveling poses that represent some of the denizens of a frontier town in the Old West—the peasant nodding under his sombrero, the swaggering cowboy, the Indian scout, the aristocratic badman. None of these types dance, precisely; they sort of parade back and forth, their gestures and footsteps taking on the respective accents of Mexican folk dance, loping horses, and so forth. Baryshnikov slips in and out of them as if he'd been born on the Rio Grande. At the first performance he projected at quite a low intensity, not selling it, and I admired him for that. Perhaps he understood the thinness of Feld's pretext and wanted to give the characterizations their own weight instead of turning them into vehicles for his own terrific personality.

Only after I'd seen *Santa Fe Saga* did Eliot Feld's other new ballet, *La Vida,* make some kind of sense to me. The two works, both very short, look like parts of the same ballet. In *La Vida,* to Aaron Copland's *El Salon Mexico,* George Montalbano wears a black serape and an exaggerated version of Baryshnikov's sombrero. He struts around the space, leaning far back, then pulling his pelvis up to stand on one leg; elbows out, he grips the serape near the shoulders and expands and collapses his chest arrogantly. During this part of the dance he seems another edition of Baryshnikov's slick outlaw character.

But at other times he seems more imaginary, even strange. Like a magician, he does illusion tricks with his hat and cloak. He commands other dancers to appear. These three men and three women are dressed in white tights and little scraps of pseudo-Aztec striped material. They, too, might be Mexican peasants, but their relationship to Montalbano and each other is unclear. At times a girl climbs under Montalbano's serape and rides his back, her head popping up like a papoose; one girl sits on the floor behind him and holds the ends of the serape, spurring him on like a horse and buggy. A man comes in with a bullhead mask made of snakes, and briefly circles the space while the others seem to shrink away.

Whatever is potentially intriguing about these motifs gets wasted as my eye looks for connections, conflicts, reflections, repercussions—and doesn't see them. Feld is dealing solely in elements of character as animated images removed from any framework of narra-

Photographed by Nathaniel Tileston

tive or theatrical development. Since his sources in these two ballets are old and well known to any American balletgoer—*Billy the Kid, Rodeo,* and other staples of ballet, movies, and musical comedy—Feld's presentation of them in such severe and truncated form leads us into a box of clichés already long assimilated and drained of meaning.

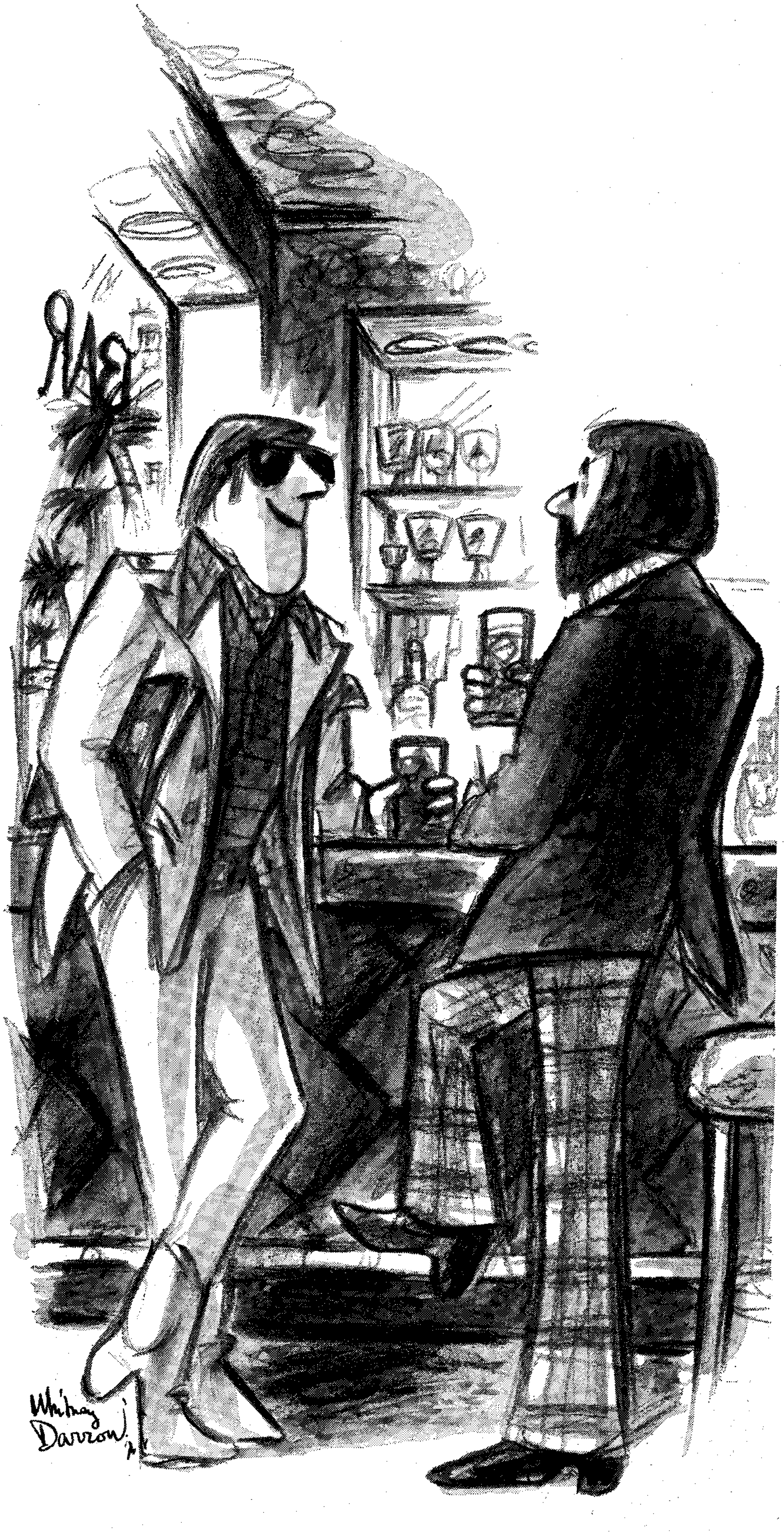
There are always logistical problems in choreographing for a star, and I'm sure making *Santa Fe Saga* a separate dance simplified Feld's rehearsing with Baryshnikov. But I think the reasons for this unballet in two parts have more to do with this tendency of Feld's to seal his concepts off from one another rather than declare his reasons for assembling them.

**Murray Louis** coped more successfully with choreographing a star and a group. In its "Rudolf Nureyev and Friends" week at the Minskoff, the Louis company surrounded and alternated with solos by Nureyev, but the two elements had some relationship to each other, if only by contrast.

Louis's choreography is dissociated and virtually characterless anyway. His main energy always seems to go into exploiting the infinite combinations of moving parts in the human body—what critic Deborah Jowitt described recently as the dancer-as-gadget. In *Moments,* Nureyev is a rather beautiful, rather disoriented being who maybe wandered in from a more advanced epoch, and the four other men mechanically present and serve him but don't ever make his acquaintance. This doesn't seem any more incongruous than the essential incongruity of finding them all in the same ballet in the first place.

I thought Nureyev looked better than I've seen him in ages—rested and really in shape, despite some hitches in his handling of Louis's movement, which demands the smoothest connections between the most illogical events. The way he does the style draws your attention to plastique—you want to look only at his body solving these problems, and not look at his interaction with anybody else.

Louis's new pop-art piece, *The Canarsie Venus,* comes out of an old show-biz tradition where the gods turn up in modern times and try to unscramble the mess we've made. Louis's Venus (Anne McLeod) seduces an old-maid Nureyev at exotic Coney Island, and makes a man of him. What will gay lib have to say about this? Probably nothing, since McLeod is definitely no Hedy Lamarr, and their duet is about as spicy as a round of backgammon. ■



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Movies / Molly Haskell

# CAMERA OBSCURA

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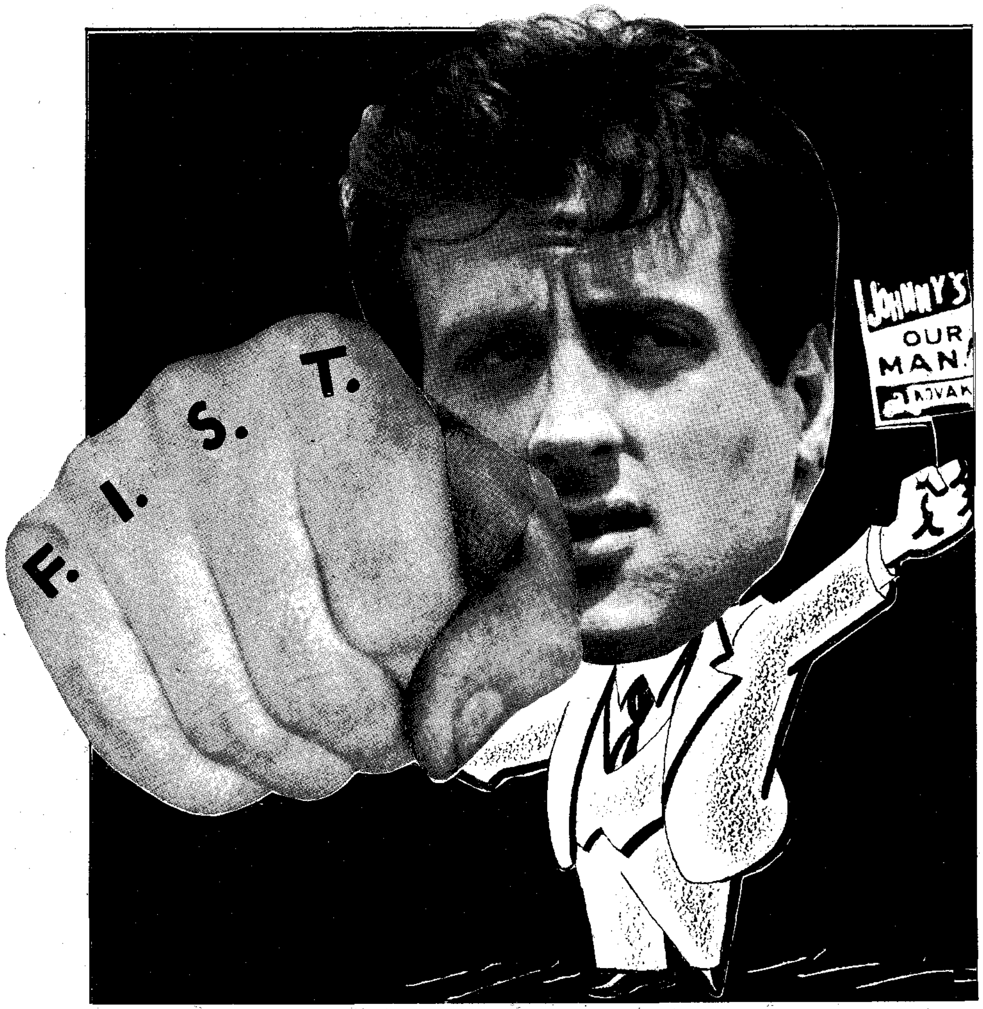

F. I. S. T.
JOHNNY'S OUR MAN!
KOVAK

In today's self-conscious cinema, it can often happen that the camera itself becomes the star. We find ourselves repeatedly asked to swoon over the pure, mechanical beauty of this shot or that—many of them visual quotations from some bygone masterpiece, wherein young directors offer their *hommage* to the choreography of the masters. At this year's Academy Awards, three pieces of machinery shared the awards with the more-or-less flesh-and-blood winners: the sci-fi contraptions R2D2 and C3PO (who were on hand to personally accept their awards) and the Panaflex camera.

The Panaflex is a modern version of the hand-held camera, with a gyroscopic device for stabilizing the image. It offers breathtaking vistas (no more bumpy images) and the possibility for tracking shots through thin air and around corners, where dollies could never manipulate; every location can be photographed with as much finished technique as if it were a studio back lot.

The Panaflex is one of the "stars" in **F.I.S.T.,** Norman Jewison's film about a teamster-style union with Sylvester Stallone as a charismatic organizer, and the camera even earns a title credit. It is also used in Martin Scorsese's *The Last Waltz,* a rapturous record of the Band's last concert, although it goes uncredited there. From the evidence of these two films, which virtually anesthetize dynamic subjects through their emphasis on cinematography, the new camera might be a mixed blessing. Greater visual sophistication may be the last thing we need in a cinema already awash in pictorialism.

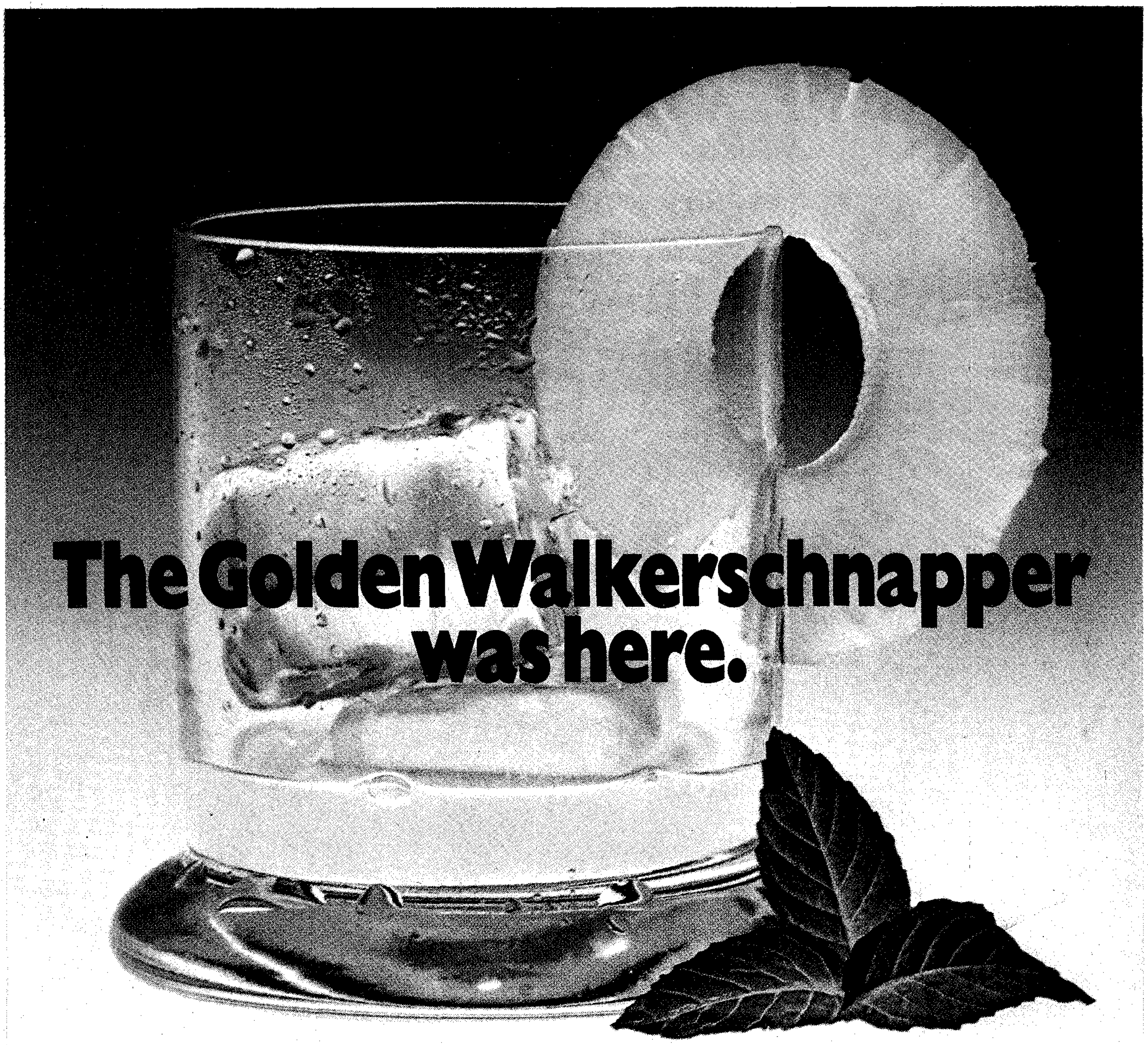
Norman Jewison can't be accused of anything as inspired as selective imitation of the greats, through camera movement or any other technique. His vast, impersonal films sprawl across huge areas where even private conversations take on the rhetorical sound of public utterance. I must say that *F.I.S.T* is the first Jewison film I've actually enjoyed. His vastly overrated "hits"—*The Russians Are Coming, the Russians Are Coming; In the Heat of the Night; Fiddler on the Roof*—left me cold in their time, and his misses were deadly. The script by Joe Eszterhas and Stallone won't win any prizes for investigative screenwriting—it barely skims the surface of the fascinating subject of crime involvement in the labor movement—but it does have some of the simple charm of a folktale, a child's Bible lesson in American morality.

As befits its rather simple view of history, the film divides neatly into two parts, each with its own visual scheme, courtesy of Laszlo Kovacs's cinematography. The first chronicles the rise of Johnny Kovak, the tough but silver-tongued orator, as organizer of the equally tough Federation of Interstate Truckers with their menacing acronym.

The film is set mostly in Cleveland in the late thirties and shot in deep-brown and gaslight-yellow tones. This section provides what amounts to a series of period stills: Johnny standing up to management; Johnny starting a strike and pushing it through, but only after enlisting the gangster muscle of his childhood friend Vince Doyle (Kevin Conway).

The excitement and violence of the strike itself recedes before the awe we feel at the exquisite compositions of the visual effects—the close-ups of lean faces and heavy feet and the scenes that have preceded them: a lonely warehouse by night with distant figures in silhouette; the interior of a union

Illustrated by Jeanne Grundberg



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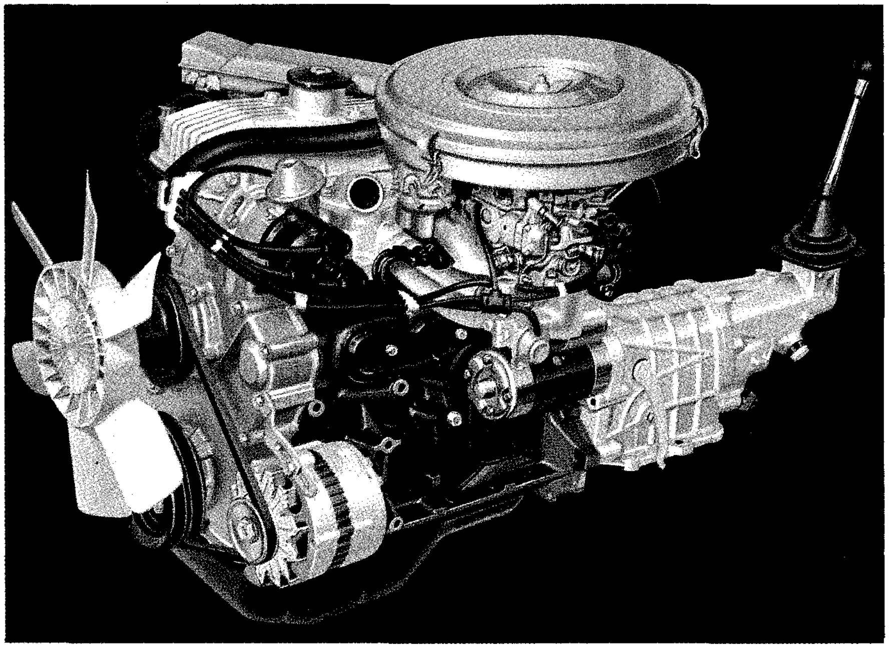

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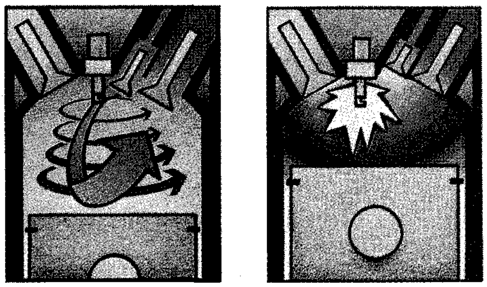

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hall, light suffusing the faces of honest but suspicious workers; a bleak truck-stop gas station right out of Edward Hopper, with two lustrous scarlet gas pumps. The images of those pumps are, in fact, more vivid than the supporting actors—Conway and David Huffman as Johnny's idealistic buddy, Abe Belkin—who have a hard time emerging from the shadows of a visual scheme that keeps seeing them as configurations of light and dark rather than flesh-and-blood characters. Melinda Dillon as Anna Zerinkas, the Polish girl Johnny marries, and Tony Lo Bianco as Babe Milano, the Italian boss with whom he beds down financially, are more memorable, perhaps because their faces are already familiar to us. Together with a sullen but interesting Stallone, they manage to hold our attention through the obligatory wedding and Italian-restaurant scenes until we are plunged abruptly into the fifties. "Rockin' Robin" on the soundtrack and the Capitol building by day abruptly signal the shadowless glare of the Eisenhower administration and the political arena in which the second part of the film takes place.

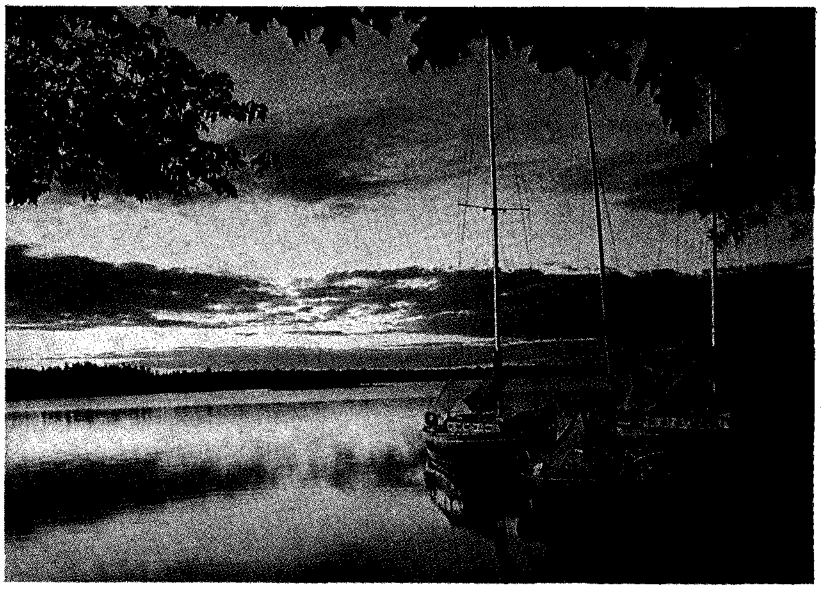
Here things liven up considerably. Confrontations with Peter Boyle, a management-patsy union official, at a nominating convention, and with Rod Steiger as head of the Senate Rackets Committee, touch on the high points, if not the depths, of union corruption. As one would expect from a director like Jewison, the public moments have at least a clean vitality, while scenes of intimacy—between Stallone and Dillon, and all the male tête-à-têtes—are false and unconvincing.

But clean lines are not quite enough; in fact they may be just what is wrong with a film that purports to enter the miasma of finagling and cover-up and fraud that infests our most powerful institutions, a face-off in which labor and management, like the United States and the USSR, are less ideological antagonists than mirror reflections of each other.

Jewison keeps his fable uncluttered, but at the expense of the tangled details that would give it an air of authenticity. In their absence the dramatic portrait remains inconclusive, caught in the no-man's-land between fiction and docudrama, without the fine texture of one or the political pointedness of the other.

As Johnny Kovak, the powerful leader who continues to be loved by his men even as he is selling them to the mob, Stallone seems oddly miscast. Public presence is just what he doesn't have. His voice strains and slurs in speeches, whereas his real—or poten-

CANADA



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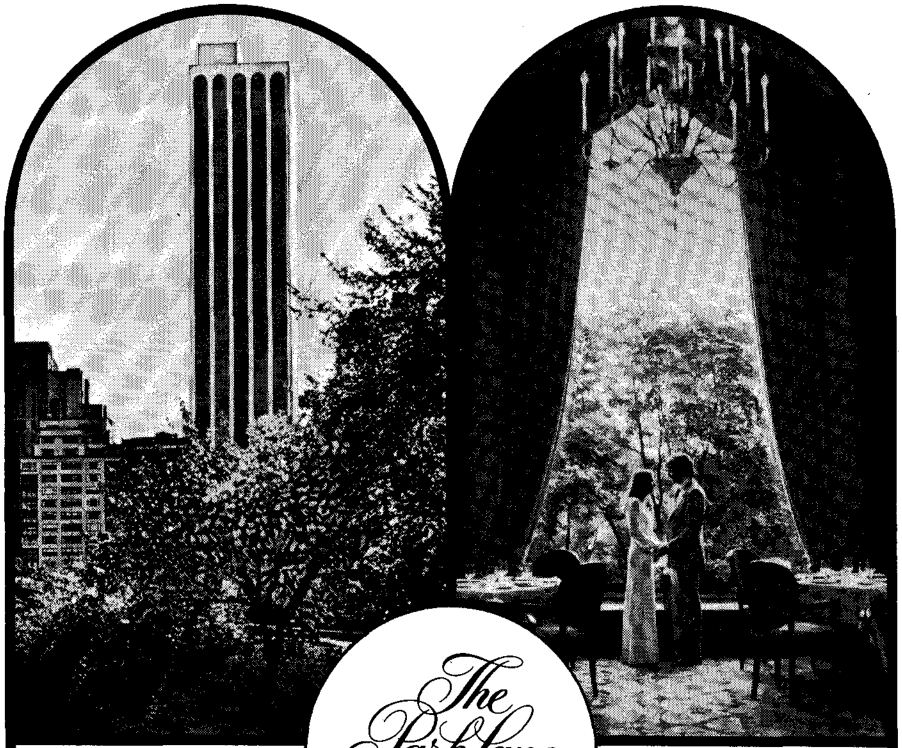

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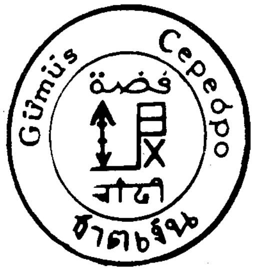

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tial—appeal is in the privileged moments of intimacy that are outside Jewison's vocabulary. But the role itself is equivocal. As befits Stallone's star status, Kovak is allowed the romantic option of seeming more victim than villain, in thrall to an ideal.

Stallone himself, with that heavy-lidded, sad-eyed look and slack jaw, is more softy than thug. Unlike Rocky, whose single-minded ambition gave some emotional unity to the character, his Johnny is by turns bully and crybaby, but without the inner fire, the driving force that would carry over from one scene to the next and link the young man of the thirties to the adult of the fifties. The vacant expression of the punch-drunk fighter is a constant in the beginning, when Johnny is a frustrated laborer, and in the end, when the man has been bereft of friend, wife, and children. Like the film, that expression leaves us wanting more, then wondering if there is any more to be had.

Martin Scorsese's **The Last Waltz** is without doubt the most beautiful rock film ever made, but there has, in truth, been little competition. The obstacles involved in placing cameras at various vantage points in a concert hall without intruding on the live audience seemed insuperable, or hardly worth the effort of solving for fans who care as little for camera angles as baseball fans care for the architecture of the stadium. For this reason, the visual virtuosity of the film, an elegiac tribute to the Band on the occasion of its last concert, may go unappreciated by the only audience the film can be expected to draw: cognoscenti of the Band and the singers who gathered to pay tribute at its demise.

The sound recording, for which a 24-track system was used, is excellent, but even more exceptional are the visual effects wrought by Scorsese's illustrious corps of cinematographers: Michael Chapman, Scorsese's gifted regular, and no less than Vilmos Zsigmond and Laszlo Kovacs heading up a team of six *additional* directors of photography.

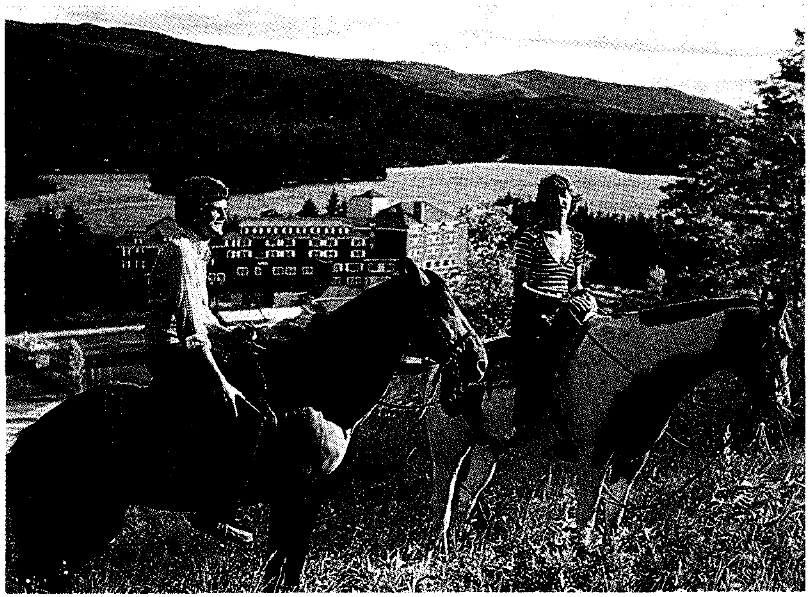
Here, too, I wonder whether the rich, vibrant colors, the elegant lighting, and classically smooth movements possible with the new camera aren't somehow at variance with the ragged, sweaty immediacy of the rock concert. The best scenes are not the ones in which the most interesting or complex music is heard but those which provide a perfect mating of visual and audio. Hence Neil Diamond, Eric Clapton, Bob Dylan, Paul Butterfield, Joni Mitchell, and the Band in all its diversity are exciting, but they are as nothing compared to the two numbers shot, ironically, on the back lot: "The Last Waltz" prologue and epilogue and Emmylou Harris's rendering of "Evangeline," a breathtaking fusion of color, swooping camera movements, and shifting focal ranges.

Robbie Robertson, leader of the Band, producer of the film, and its central figure, is a wry, thoughtful, engaging personality, with a voluptuously ravaged face that shows every dent of its sixteen years on the road. But the interviews with which Scorsese threads the film are anticlimatic, not because they take us away from the music—there must, after all, be intermissions—but because they let in the sinking feeling that hovers over the whole enterprise. We are watching musicians at the end of a great trip, now stuck in claustrophobic rooms that mock the wild times and strange places they can only talk about and we can never see.

Apparently the workingwoman is still something of a peculiarity in contemporary France. Since Philippe De Broca's **Dear Detective** didn't strike audiences in France—where it was a huge hit—as old-fashioned, we can assume that its tsk-tsk, giggle-giggle view of a female police commissioner, played by the ineffable Annie Girardot, is consonant with public attitudes. True, being a lady detective is a little out of the ordinary, but most of the jokes in this romantic comedy revolve around the simple fact of her status as a career woman, and hence a misfit as a mother, a deviant as a daughter, a disaster as a *femme soignée,* and a terrifying object of matrimonial intent on the part of the stuffy professor (Philippe Noiret) into whose placid life she crash-lands.

The light, airy touch of Philippe De Broca's early films has long since congealed into merchandisable madcap. We haven't seen many samples in these parts recently, though *King of Hearts* is still doing duty in college towns as the *Steppenwolf* for the non-literary.

In spite of the calculated cuteness that hovers like a marzipan cupid over every frame of their courtship, Annie Girardot and Philippe Noiret are irresistible. In their comfortable star status and contrasting humors and metabolisms, they are the French equivalent of Glenda Jackson and Walter Matthau. But the two plots of *Dear Detective*—the autumnal romance and a semi-comic murder mystery—mesh even less easily than those of *House Calls,* while its social philosophy arranges itself more neatly—too neatly—into smug platitudes. ▬



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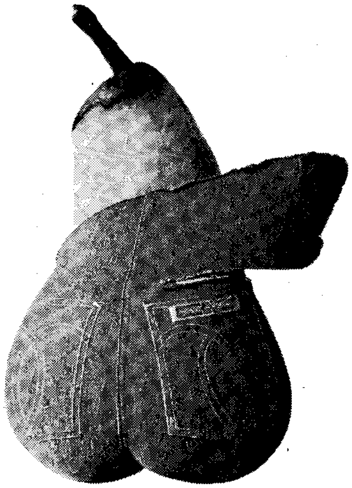

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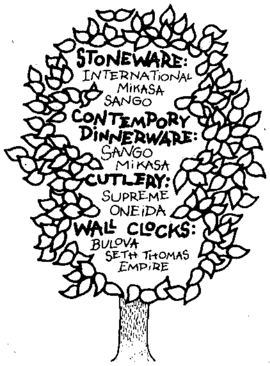

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# SALES & BARGAINS

BY LEONORE FLEISCHER

NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

**Housewares**—Zabar's big spring sale is on: Sanyo food processors, list $99.95, $69.95 here; Braun MP50 juice extractors, list $79.95, $49.95 here; Sanyo citrus juicers, list $29.95, $17.95 here; Römertopf No. 111 clay cookers, list $15.95, $11.95 here; eight-cup Melitta glass coffee makers with filter cone, ten filters, and 1 lb. of Melitta coffee, list $9.98, $4.98 here; famous French cast-iron-and-enamel cookware, eight-piece starter sets, $79.95 elsewhere, $59.95 here; Italian Ampia heavy-duty pasta makers, list $34.98, $19.98 here; 14-in. steel woks with ring and cover, list $13.95, $8.98 here; Salton ice cream makers, list $24, $16.95 here; American ice-cream-and-frozen-dessert makers, 2 qt., $20–$24 elsewhere, $15.95 here; French heavy-gauge tin-lined copper Mauviel cookware, now at least one third off list prices. French Brie, now $2.98 a lb.; Norwegian Jarlsberg, now $2.19 a lb.; Maître Jacques French mustard, 38 oz. in canning jar, was $7.98, now $4.98; 1-lb. French Pommery mustard in crock, now $2.98; Zyliss string or Triumph knob salad spinners, list $13.98, $8.98 here; Lazzaroni amaretti biscuits, 71⅜ oz. in bright-red-and-orange tin, $25–$30 elsewhere, $15.95 here; Polaris stainless-steel cookware from Norway, 30 percent off list, and a limited number of Cuisinart food processors, model CFP4, at $135. American Express, Diners Club, Master Charge, Visa, checks accepted; exchanges possible. *Zabar's, 2245 Broadway, between 80th and 81st sts. (787-2000); Mon.–Thurs. 8 a.m.–7:30 p.m., Fri. till 10 p.m., Sat. till midnight, Sun. 9 a.m.–7:30 p.m.; through 5/31.*

**Toys**—Childcraft is holding its annual warehouse sale in New Jersey, offering discounts of 10–70 percent on a wide assortment of play equipment, arts-and-crafts supplies, wooden toys, school equipment, etc. Some are in limited supply, some are floor samples, some are one-of-a-kind and discontinued items. The prices range from 10 cents for loose blocks to hundreds of dollars for hardwood climbing houses. Vitali wooden animal puzzles, were $8.98, now $3.95; assorted sand- and water-play items, were $2.95–$6.95, now 25 cents–$3; wooden storage cabinets, were $169.95, now $84.95; wooden coat lockers, were $129.95, now $63.95; educational puzzles, now 50 percent off; assorted board games for all ages, were $4.95–$19.95, now $2.50–$9.95; and much more. American Express, Master Charge, Visa accepted on purchases over $50; checks accepted; no deliveries or shipping; all sales final. *Childcraft (warehouse), 20 Kilmer Rd., Edison, N.J. (201 572-6100); N.J. Turnpike to Exit 10, to Rte. 287 north, to Rte. 1 south, take Plainfield Ave. exit to second light, left on Kilmer Rd.; Fri. and Sat. 5/5, 6, 9 a.m.–6 p.m., Sun. 5/7, noon–5 p.m.*

*Send suggestions for Sales & Bargains to Leonore Fleischer,* New York *Magazine, 755 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.*

**One-day sale**—Kosta Boda, one of the most famous names in Swedish crystal, is holding its semi-annual warehouse sale. Discontinued designs and importers' closeouts are going at 50–70 percent off the regular retail prices. Some examples of the hundreds of items: crystal vases, were $19.50–$39.50, now $9.75–$19.75; crystal salad bowls, were $39.50, now $17.50; crystal wine carafes, were $20–$32.50, now $8–$13; stainless-steel flatware, 40-piece sets, were $190–$250, now $95–$125; earthenware mugs, were $3.75–$6, now $1.85–$3; crystal candleholders, were $21.50, now $10; crystal serving platters, were $29.50, now $11; plus much more. Master Charge, Visa accepted; no checks; no deliveries; all sales final. *Kosta Boda (warehouse), 21-16 44th Ave., Long Island City (786-9269); by car: take upper roadway of Queensboro Bridge to 21st St. exit, then go two blocks south; by subway: IRT Flushing line, No. 7 train, to Queens, Court House Sq. (45th Rd.), walk three blocks north, turn left on 44th Ave.; Sat. 5/6, 9 a.m.–5 p.m.*

**Plants**—The Brooklyn Botanic Garden's spring plant sale runs for two days only and includes hundreds of varieties of plants, trees, herbs, even rare bonsai and orchids. A few examples: scented and miniature geraniums, 3- and 4-in. pots, $2; staghorn ferns, 4-in. pots, $2.75; African violets in bloom, $2; 4–5-ft. house trees, including *Ficus benjamina,* areca palms, triple rubbers, schefflera, etc., $16.50–$22.50; bromeliads and orchids, $2 and up; many kinds of herbs at 60 cents a pot; trained bonsai (the Garden's specialty and sold only once a year, at this sale), $12–$600; 4½-in. houseplants, a huge variety, at $1.50; and much more. In addition, the Glemby hair salon at Abraham & Straus will have its staff there to style, cut, and blow-dry the hair of man, woman, or child for only $8.50, and a makeup specialist will create individual makeups for $3 (haircut and makeup combined, $10). The gardens themselves are very beautiful in May, with cherry trees in full bloom. *Brooklyn Botanic Garden, 1000 Washington Ave., Brooklyn (622-4433); Wed. 5/3, 11 a.m.–7 p.m., Thurs. 5/4, till 3 p.m.; rain or shine.*

**Planters**—Buy your plants in Brooklyn and your planters in Staten Island. Earthly Delights imports terra-cotta planters and saucers from Italy. They come in all shapes and sizes, ornamented or plain—window boxes, jugs, urns, pedestals, strawberry pots, etc.—from 3 to 36 in. in diameter and 3 to 54 in. in height. For two Saturdays this company is having a sale on its seconds—imperfect pots and saucers (chipped, etc.)—at prices 50–85 percent below retail. Prices will range from 6 cents to $400. Examples: window boxes, $4–$40 if first quality, are $1–$15 for seconds; large pots, $13–$350 if first quality, are $5–$125 for seconds. There are also some one-of-a-kind pieces at large savings. Cash-and-carry only; all sales final. *Earthly Delights, 56–60 Sand St., Staten Island (halfway between the Verrazano and the Staten Island ferry, directly off Bay St.) (447-2728); Sat. 5/6 and 5/13, 9 a.m.–4 p.m.*

**Furniture**—Because five floors of showroom furniture must be cleared out in only eight hours, all floor samples and special purchases are reduced by 30–70 percent. Traditional and contemporary styles by such famous manufacturers as Henredon, Thomasville, Founders, etc., include bedroom and dining-room sets, seating groups, sofas, wall systems, etc. Selected models of Chesapeake sofa beds in a special group of decorator fabrics are reduced from $1,185 to $675. A group of modular units, corner or armless sections, selected fabrics, were up to $245 each, now $165 each; three-unit wall systems, laminated-burl or -oak finish, retail $849, now $495 (limited quantities). Floor samples of traditional furniture upholstered in top-grain leather (chairs, sofas, wing chairs, all in near perfect condition) are now 50 percent off. Also, accessories to clear at or below cost. Delivery arranged (additional) within a 50-mile radius. Master Charge, Visa accepted as deposits only; checks accepted; all sales final. *New York Furniture Center, 41 East 31st St. (679-8866); Sun. 5/7, 9 a.m.–5 p.m.* ▬

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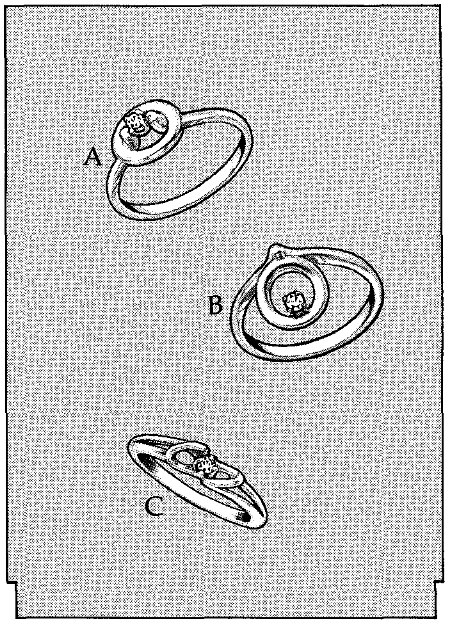

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# DEATH AND TEXAS

"...The attempts to squeeze salaciousness out of a bordello setting in *The Best Little Whorehouse in Texas* are repellent..."

Does the notion of a musical situated in a brothel make you grin from ear to ear? Does the idea of a kindly madam with strict rules against kinkiness and slovenliness set your heart going pitty-pat? Do you believe that if there is anything nicer than a whore with a heart of gold it is a whole whorehouseful of whores with hearts of gold? Or are you a Texan? In all the above cases you will love **The Best Little Whorehouse in Texas;** in all others, not.

Frankly, I find attempts to squeeze salaciousness out of a bordello setting at this late stage rather repellent, not because of the setting but because of the squeezing. It is like trying to squeeze blood out of stones: If you can do it, you're a thaumaturge deserving of our wonderment; but if you can't, and just stand there huffing and puffing, you're a damned fool. Every variation on the brothel theme has been worked into the ground—except in certain money-rich but culture-poor areas like Texas, where every day something new is discovered that is elsewhere a putrescent platitude. As the play's dreary jokes about whores and their clients, or the old jokes about crooked politicians, or (worst of all) the pathetic jokes depending on schoolboy scatology dribbled off the stage, the audience greeted them with salvos of sophomoric laughter.

It was an audience such as I had never seen at a Broadway opening night before. (Although the Entermedia Theater is actually Off Broadway, its considerable size makes it more like Broadway's best little house away from home.) There were ten-gallon hats galore, outlandish garb beggaring description, and faces that seemed never to have seen the inside of a theater before. And there was Liz Smith in what looked like a Nieman-Marcus cowboy suit with Texas catchwords colorfully embroidered on its white silk shirt. Well, this audience responded with hoots and hollers to every G-rated naughtiness and Z-grade joke that threatened to make the Entermedia collapse like the Mercer Arts Center.

Let's take it from the top. The book is by Larry L. King, who wrote the original article about the Chicken Ranch brothel, which all the good Texans in and out of office tried to keep running until a meddlesome hypocrite of a reformer with a TV program forced the slippery governor to instruct the two-faced mayor to command the jovially foulmouthed, laissez-faire sheriff to order the nice Madam Mona to close her joint down; and by Peter Masterson, actor and member of Actors Studio, who persuaded his fellow Texan, King, to collaborate with him on a musicalization of the article. It is a book that once seems to have contained a good deal of plot, remnants of which still float around here and there—something about a whore who has a sweet child back home to whom she places loving long-distance calls, and about the Sheriff's and Madam's romance back when Mona was just one of the girls working her way up—but now contains mostly gags on the order of "I'm gonna flatten him so he has to roll down his socks to shit!" or "I kin tell when someone's pissin' on mah boots an' tellin' me it's a rainstorm."

The score is by Carol Hall, another Texan, and it is about what you would expect: undistinguished country-and-western stuff, with one better than average number in it, "Hard Candy Christmas." The dances are by Tommy Tune, and they have a couple of moments, though their best invention is a gimmick: a chorus line of cheerleaders—Angelettes—of whom two thirds are artificial dolls and one third living dolls. The difference is that the living dolls can almost answer simple questions, whereas the artificial dolls move with greater springiness. The staging is by Masterson and Tune, and it keeps the action moving along the multi-level, minimally attractive set by Marjorie Kellogg. Ann Roth's costumes and Dennis Parichy's lighting are functional enough, but the performances are mostly perfunctory.

In the leading role of Mona, Carlin Glynn has the advantage of being Texan, but the disadvantage of being rather colorless. Henderson Forsythe is fine as the Sheriff, but renders—or rends—his one song so pitifully that you wish he had appointed a deputy to sing it. Pamela Blair is as good as the part of the working mother permits, and Susan Mansur gets the most out of a waitress's song that should have been much better written. Clinton Allmon and Don Crabtree are dull, and Joan Ellis and Delores Hall gross, in parts that could use polish; J. Frank Lucas and Jay Garner deliver competent caricatures. The whores remain indistinguishable one from the other, although Lisa Brown and Donna King are at least attractive. All in all, *The Best Little Whorehouse* is a clean dirty joke, which is the worst kind there is.

In his first produced play, *The Black Terror*, Richard Wesley espoused the then fashionable "Get Whitey" stance; no slouch as a cultural barometer, he has, with **The Mighty Gents,** switched to the currently popular "What Are We Blacks Doing to One Another?" position, which permits white guilt to retire to the background, whence, however, it is allowed to emit baleful signals. Both strategies seem to have paid off for Wesley, who, unfortunately, is nowhere near so gifted a playwright as he is a tactician.

Illustrated by Michael Trossman

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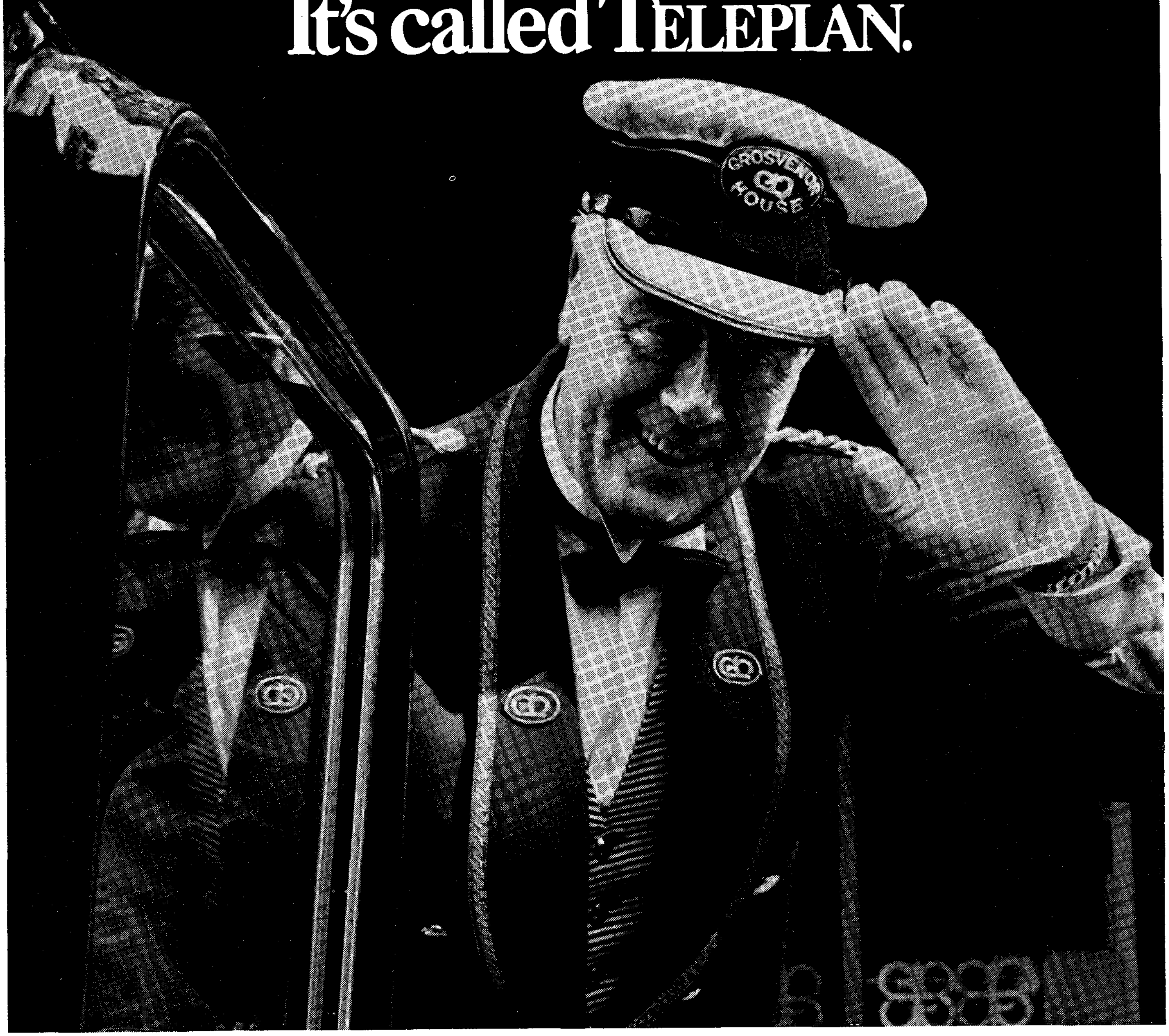

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*The Mighty Gents* concerns four members of a once powerful Newark high school gang, now thirtyish and mostly idling on street corners. Frankie, their particularly discouraged leader, is married to Rita, who keeps knitting a symbolic scarf that she can somehow never finish; Rita also believes that if they could have children their fortunes would change for the better. The other two main characters are Zeke, a wino, who, for all his pitifulness, won't capitulate; and Braxton, once a member of a rival gang with whom Frankie has a long history of fights, now a successful petty gangster doing dirty work among his black brothers for—you guessed it—whitey.

There is really no dramatic progression. Instead, there are the usual amateurish flashbacks; speeches at the audience; set pieces such as one in which a gang member tries to pick up an (invisible) girl and is brushed off, or one where the four ex–Mighty Gents impotently fight among themselves; and bits of coy symbolism, as when Rita repeatedly talks about her Penelopean labors on the unfinishable scarf.

Just as Wesley is incapable of any originality of plotting, so he is uninspired in his language. Altogether, the play does not have the feel of a play about it, but of a patchwork or collage of derivative or anecdotal bits strung together into something that will never even make a scarf. In short, banality is virtually omnipresent, though Harold Scott has directed smoothly in Santo Loquasto's black, skeletal setting—mostly cloth-covered platforms that seem to be cut on the bias—and the costumes and lighting are conscientious.

What does, however, help the show inestimably is some of the acting. Dorian Harewood is a superb Frankie, always able to convey a rich set of undertones along with the dominant notes of his part—a gift that is particularly valuable in a role where monotony and shrillness are never long absent. Remarkable, too, is Morgan Freeman as the wino who can be as menacing as he is crawling—who, in fact, creates a kind of crawling menace. Unfortunately, Howard E. Rollins Jr., a usually extraordinary actor, cannot do much for the cliché part of the petty criminal *in excelsis,* and some other performances do not begin to rise above the ordinary.

The play closed after eight performances. Wesley was also the scenarist for two popular movies, *Uptown Saturday Night* and *Let's Do It Again.* The public buys his cinematic trash while the critics praise his theatrical pretensions. It's nice to be able to fool everybody some of the time. ▬

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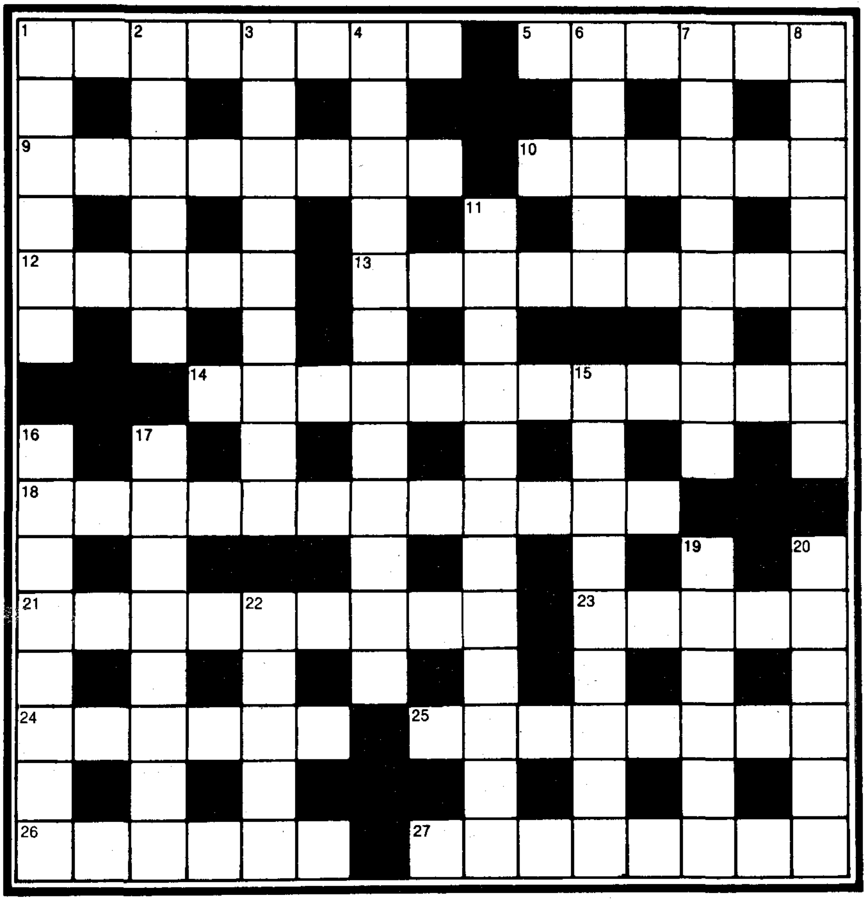

**Solution to last issue's puzzle:**

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## Clues

**ACROSS**

**1** Tune worth endless trouble for inexperienced teacher (3, 5) . . .

**5** . . . making songs in endlessly old cars! (6)

**9** Holy smoke! The little society is infuriating! (8)

**10** Article for the important player. (6)

**12** Build before coming to Connecticut. (5)

**13** Take trouble to share in worship. (9)

**14** Going before feeling of foreboding. (12)

**18** They're pushed to raise the rates. (12)

**21** Tom swallows part of the cheese. (9)

**23** Died successfully, yet still live! (5)

**24** Apparently requires massages? (6)

**25** Make the whole country make a gift. (8)

**26** Sets my design according to plan. (6)

**27** Agreed with a point conveyed to the editor. (8)

**DOWN**

**1** Fixed direction with ideal disposition. (6)

**2** Offensive—like the candle? (6)

**3** It's monstrous being without normal affection! (9)

**4** Here you're not supposed to turn back the wheels of progress. (3-3, 6)

**6** One kind of engagement ring. (5)

**7** Veteran grandfather clock? (3-5)

**8** Aren't upset in the main by this piece of music. (8)

**11** Cannot it soon be changed with suggestive implications? (12)

**15** Perhaps tried a change of air as well, so brighten up. (9)

**16** Make harshly critical remarks on the cook's work, but they fall flat! (8)

**17** Runs around with society tent-dwellers. (8)

**19** Paint carefully part of a wide picture. (6)

**20** Soared—so smooth! (6)

**22** Fly in and amid German areas. (5)

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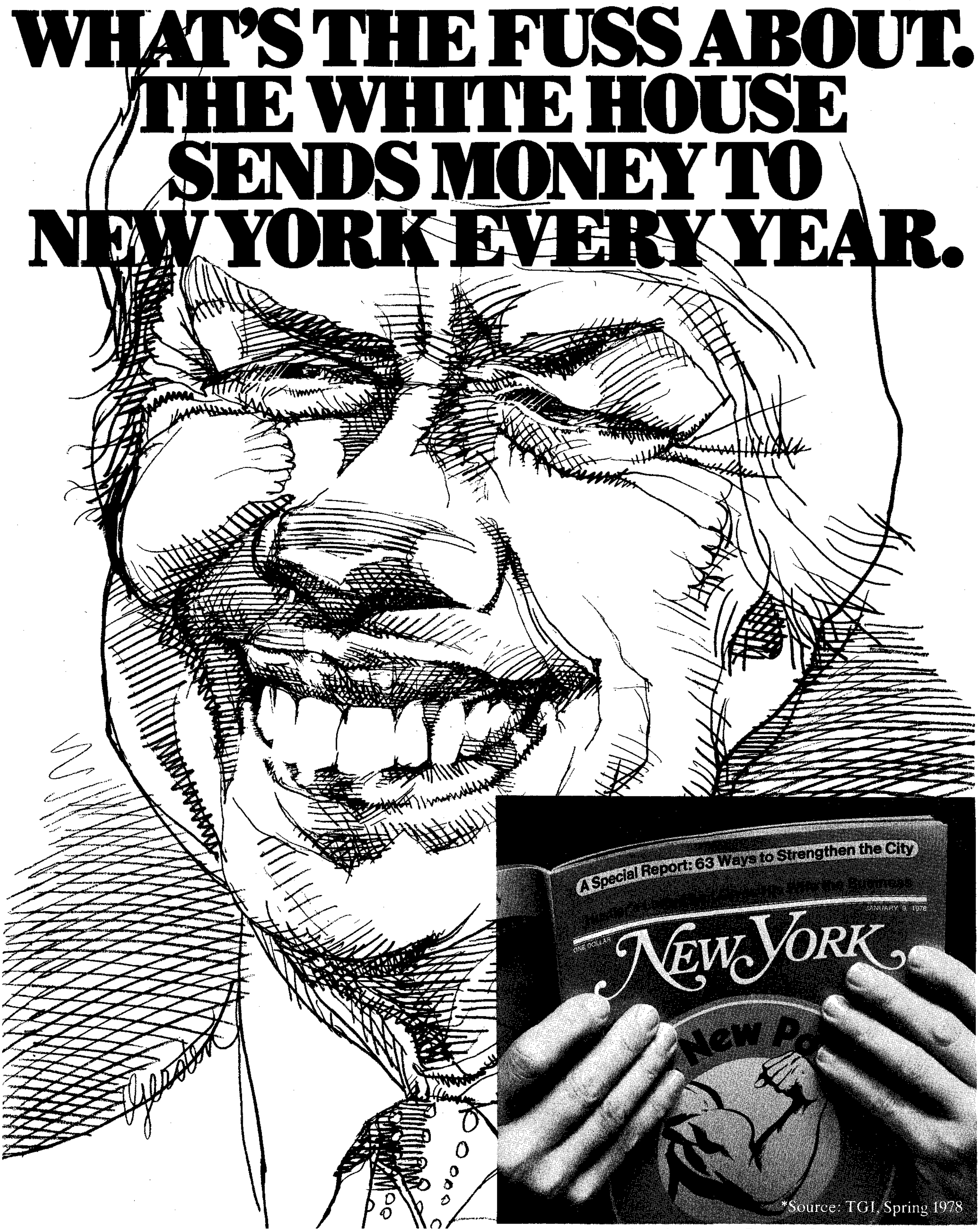
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New Po

*Source: TGI, Spring 1978

**NEW YORK MAGAZINE. BECAUSE NEW YORK GOES BEYOND CITY LIMITS.**

Wine / Alexis Bespaloff

# BEAUJOLAIS TO LAY AWAY

> "... A number of Beaujolais *crus* available in the 1976 vintage will maintain their quality and appeal through the end of the year ..."

Beaujolais . . . charming, fragrant, and uncomplicated—the wine that goes with everything and can be ordered anywhere—is going through a cost crisis these days. People who used to swallow it without a thought are now thinking twice before buying a bottle. The price has more than doubled at the vineyard since the 1974 vintage, and while a few Beaujolais from major shippers still cost $4, most of the principal brands of Beaujolais and Beaujolais-Villages now cost $4.49 to $5.49 a bottle—a high price to pay even for the splendid 1976 vintage. What's more, the 1977s, which are starting to arrive here, will be even more expensive, despite their lesser quality. ("Serviceable," "modest," and "similar to 1975" are typical comments about this vintage.)

Beaujolais occupies a special place among the world's wines; no other wine quite matches it for appeal, fruit, and youthful vinosity. Luckily, there is still time to buy some excellent 1976 Beaujolais at reasonable prices. The trick is to look for the so-called *grands crus* of Beaujolais, where quality and price are still evenly matched.

The Beaujolais region produces about 10 million cases of wine, most of it sold as Beaujolais and Beaujolais-Villages. About 25 percent of the crop, however, comes from nine specific communes situated in the northern part of the region and often referred to as the *grands crus* of Beaujolais: St. Amour, Juliénas, Chénas, Moulin-à-Vent, Fleurie, Chiroubles, Morgon, Brouilly, and Côte de Brouilly. Each *cru* has its own style and personality, but even more important, well-made examples of Beaujolais *crus* have more character, and are distinctly finer and longer-lived, than the wines produced farther south and sold as Beaujolais and Beaujolais-Villages.

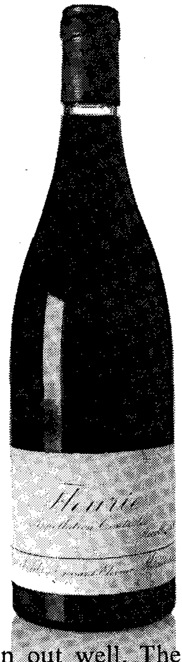
1976
MORGON

The proof is already apparent in the wines available here today. The 1976 vintage is considered one of the best of the past fifteen years and is characterized by wines that are fuller-flavored and have more body than usual. Nevertheless, in tasting through more than a dozen examples of 1976 Beaujolais and Beaujolais-Villages from major shippers, I found that all of them had already begun to fade and had lost some of the fruit and youthful charm that make these wines so appealing. It's clear that even in a big year such as 1976 youth counts for a lot with simple Beaujolais from the southern part of the region, and I doubt that even the best of these wines will give much pleasure beyond the summer. As for Beaujolais older than 1976, you're better off avoiding them entirely.

Fortunately, there are still a number of Beaujolais *crus* available in the 1976 vintage that are comparatively young, lively, well balanced, and, in some cases, still firm. Most of these wines will continue to maintain their quality and appeal through the end of the year, and some of them are not even yet at their best. I know it seems odd to talk about buying Beaujolais to lay away, but if you enjoy the special taste of this wine, it makes sense to do so now.

Some French oenophiles insist that a full-flavored Beaujolais is a contradiction in terms: Beaujolais, made from the Gamay grape, should always be light and delicate, and not strive for the size and body of red Burgundy, made from the classic Pinot Noir. Nevertheless, "Burgundian" Beaujolais (which might be called "Beaujolais with Pinot envy") includes a number of powerful but appealing wines.

The best of the *crus*, which combine the fruit of Beaujolais with the fleshy and vigorous character of wines that will last for a couple of years, provide a bridge from the excellent 1976s to the arrival of the 1978s, if these wines should turn out well. There may well be a few good, carefully chosen 1977 *crus* available eventually, but many retailers seem reluctant to stock this vintage at all, and in any case the wines will be more expensive than even the best of the 1976s still for sale.



At the property, the price of a commune wine such as Fleurie is about 50 percent higher than for a plain Beaujolais, and Moulin-à-Vent is usually twice as expensive. Fortunately, these cellar prices are not translated into retail prices here. Some Beaujolais *crus* do cost $6 to $8, but there are an even greater number that cost $5 or less, and after tasting more than 40 examples of *crus*, there's no doubt in my mind that the best of these wines are considerably better than the range of Beaujolais and Beaujolais-Villages now selling for about the same price.

Photographed by Michael Somoroff

## The Best of the Crus

The most elegant and fragrant of the *crus* are those of Brouilly, and there are three attractive wines in general distribution—the fuller Château des Tours ($4.99), the softer, more fragrant Louis Jadot ($5.98), and the lighter, pleasing example bottled by Nicolas ($4.49). The biggest and most powerful of the Beaujolais *crus* are traditionally those of Moulin-à-Vent; the best I've tasted is that of Louis Jadot ($6.98). The Moulin-à-Vent of Prosper Maufoux ($8.28) is also very good, although lighter in body.

The wines of Morgon rival those of Moulin-à-Vent for body and richness, but they are not as widely seen here. Château de Bellevue ($5.49), shipped by Piat, is a firm, well-made example; that of Nicolas ($5.39) has character, with perhaps more tannin than fruit. Another distinguished *cru* is the full, round, and fruity Juliénas of Joseph Drouhin ($7.69).

These wines are all in general distribution, and although stocks may be diminishing, they can be found in many stores. A number of Beaujolais *crus* imported by Leonard Kreusch are also widely available, but I found half a dozen different examples to be dull and common, and they give a very poor impression of what good Beaujolais tastes like.

1976
Brouilly

There are, in addition to the wines already described, a range of Beaujolais *crus* from two shippers, Paul Beaudet and Trénel Fils, that are available in limited supplies and in only a few stores (which I'll list farther on). Nevertheless, they are well worth looking for, as the best of them are not only very attractive wines but also a very good value: Prices vary slightly from store to store, but most of these wines sell for $4.50 to $5.25. I particularly liked the flavorful and appealing Morgon of both shippers; the balanced Juliénas of Beaudet, with its well-defined taste; and the Chénas Château des Jean Loron shipped by Beaudet. Both shippers produce an excellent Fleurie, that of Beaudet being more flavorful, that of Trénel having more immediate appeal. Trénel also ships an excellent Côte de Brouilly which has character and distinction.

The biggest selection of Trénel wines is at 67 Wine & Spirits (179 Columbus Avenue, at 68th Street). Some are also available at Goldstar Wines & Spirits (103–5 Queens Boulevard, Forest Hills) and at Park Avenue Liquors (292 Madison Avenue, near 41st Street). You can find a range of Beaudet wines at 67 Wine & Spirits and at Forest Hills Liquor (108-9 Queens Boulevard, Forest Hills). Several of the Beaudet wines, some priced at $4 to $4.50, can also be found under the "Astor France" label at Astor Wines & Spirits (12 Astor Place), under the "Adrien Guichard" label at Surrey's (19 East 69th Street), and under the "Michel Duval" label at Cork & Bottle (1158 First Avenue, near 63rd Street). ▬

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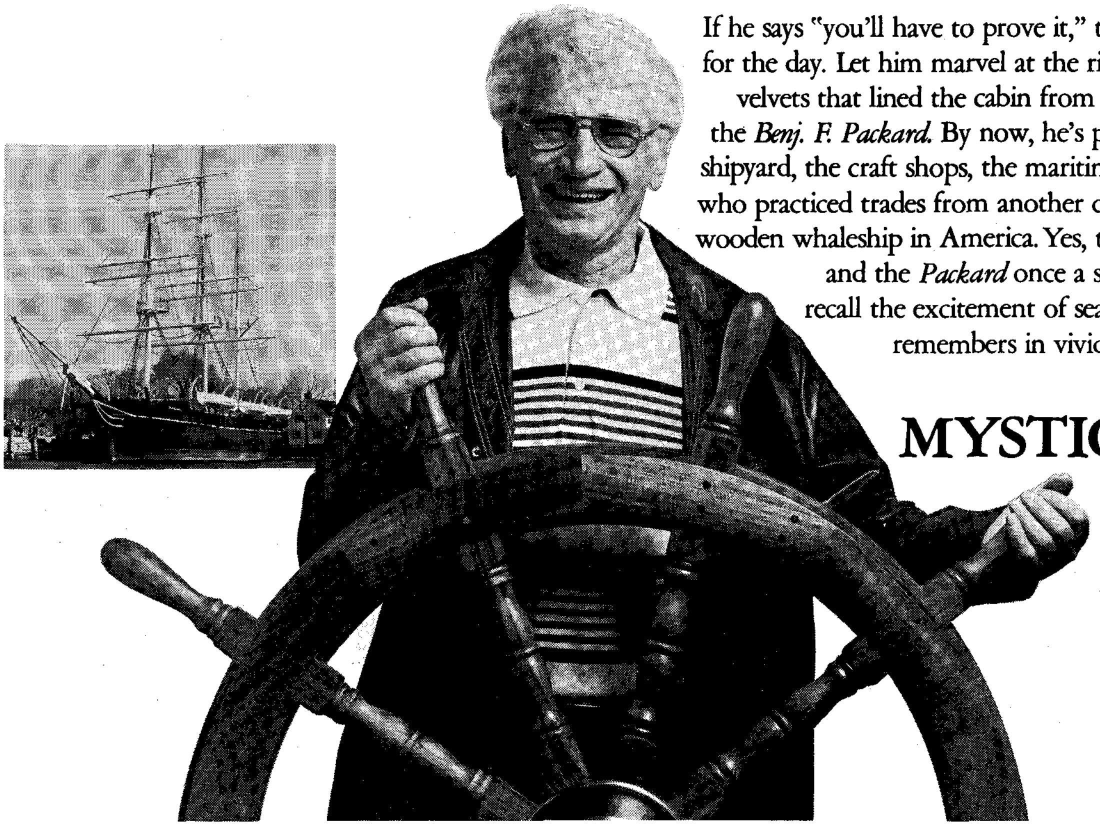

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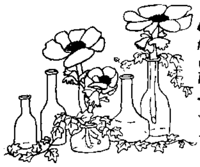

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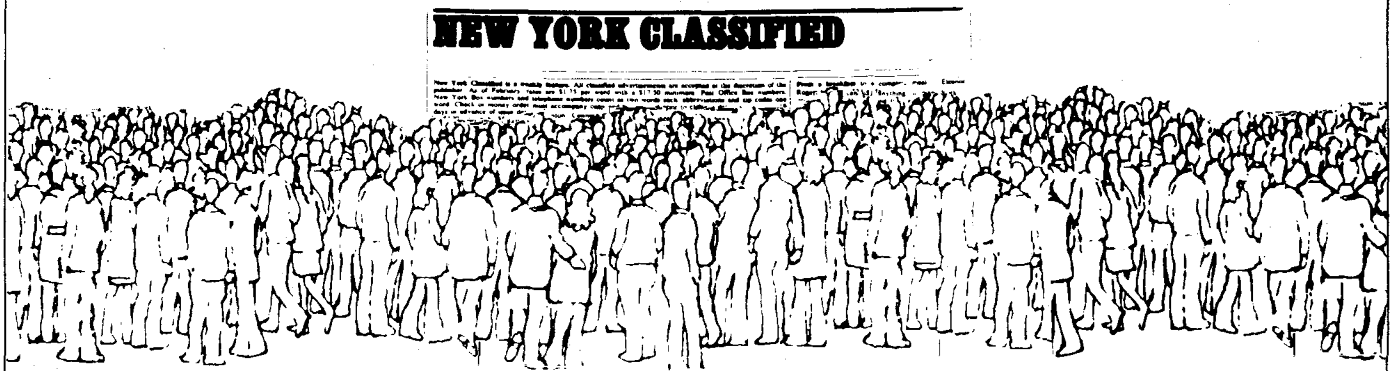

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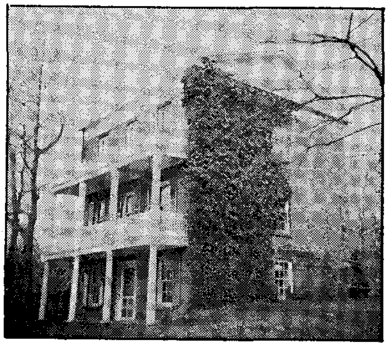

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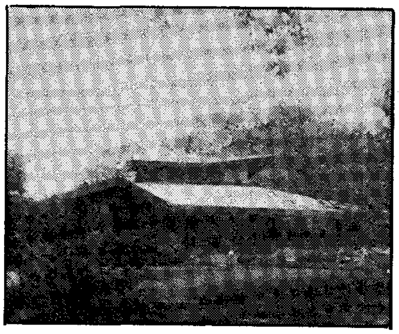

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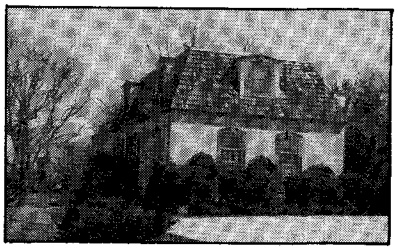

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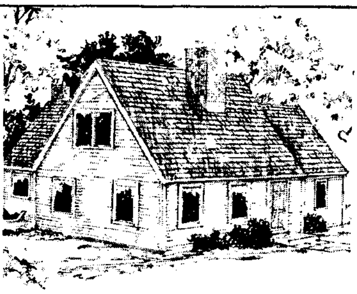

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## MURRAY HILL AREA

Unique Carriage House Studio for sale. Ideal any purpose. 3,375 square feet. Duplex, skylites. $345,000.

**OWNER 686-1873**

## OUR TOWN Revisited

In quaint community of Palisades, N.Y. Colonial, C. 1874. Living room, dining room w/fireplaces, 3 bedrooms, tastefully modernized kitchen, 2 bathrooms, barn, 2-car garage, walk to tennis, Swim Club - bus, 15 minutes G.W. Bridge. $79,000.

**Kirchner-Bryant Realtors** (914) 359-0550

## PARK AVE (Low 90's)
## EXCLUSIVE 1ST OFFERING

A grand 9 rm apt w/4 baths in top pre-war bldg. Huge Gallery, LR, DR, 3 BRs + library, 2 maids rms. A rare must-see apt. Maint. $1,035 includes elec. Price only $185,000... To inspect call

LOIS LAWRENCE (212) 838-9330
Eves & Weekends (212) 744-1600
**L.B. KAYE ASSOCIATES LTD.**

## GOULDSBORO, MAINE

480 acres, mostly wooded, ½ mile frontage U.S. Highway 1. Small brooks, streams throughout tract. A few elevated acres offers ocean view. One of last large parcels to be offered in Bar Harbor area. $75,000. Call Al Mosca:

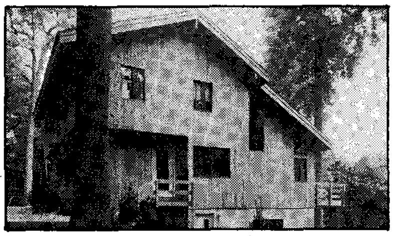
**COASTAL ACREAGE**
Ellsworth, Maine (207) 667-5353

## CATSKILL MOUNTAINS

3 bedroom furnished LUXURY TOWN HOUSE w/way out stone fireplace in Catskill ski country, breathtaking view, pool, tennis. Outstanding intimate restaurant near - $47,500.

Mt. family vacation retreats, several hide-a-ways on 2-20 acres - 2-4 bedrooms w/facilities, some w/stream - from $14,000. - (4) mini farms from $29,000 up.

**REDMOND AGENCY**
Route 28, Arkville, N.Y. 12406
(914) 586-2696 Closed Sundays



## EAGLE'S NEST

A most unusual 4-bedroom, 3-bath Contemporary set high on the side of First Mountain. Located on approx. one acre of beautifully landscaped grounds, ample space is afforded for a pool, tennis court, etc. Beautifully built to take advantage of spectacular unobstructed view of New York skyline from ALL 3 floors, including large family room on ground level & 38' living-dining room. Central AC. 2-car garage. Easy to care for with low maintenance cedar siding, it's a delightful way to live. Offered by transferred Owner at $195,000. For further details, consult

**STANTON COMPANY, Realtors**
OUR 55th YEAR
25 No. Fullerton Avenue Montclair, N.J.
(201) 746-1313

## UPPER BUCKS COUNTY

**Only abundant wildlife break the stillness of 30 wooded acres with pond, waterfall, stream. This beautifully detailed contemporary grants spectacular vistas from every room yet your privacy is complete. Less than 2 hours to Manhattan. $150,000.**

**DOREY REAL ESTATE (215) 346-8811**

## WESTHAMPTON BEACH ON THE BAY

**A hideaway main house, living room, fireplace, bedroom and bath. Guest house with bedroom and bath. Year-round living. $75,000. Call Bob Mosher:**

**REYNOLDS REALTY**
**(516) 288-1050**

## ALL WEATHER TENNIS COURT

**Heated swimming pool, lake frontage, glorious views, charming Colonial, 42 x 21 cathral ceiling living room, dining room, 4 bedrooms, 4 baths, guest house, central a/c, wine cellar, sauna, perfect move-in condition. 55 minutes from NYC.**

**PLAZA REAL ESTATE**
**@ Mt. Kisco R.R. (914) 241-3500**

## YOUR LOFT IN THE FOREST

The forest is Westchester's exciting ecological community, Walden Wood. And your loft is the artfully designed FORESTER model. The FORESTER is a most unusual 1-bedroom home. Each semi-attached home sits on its own wooded site with private back yard, and has large areas of insulated glass to enjoy them both through. Spiral stairs lead to the Master Bedroom Suite overlooking the foyer. Eat-in kitchen, separate study, cathedral ceiling, priced from the mid-$60's. 2 & 3 BR homes available. (914) 693-4333 or 693-4978.

**WALDEN WOOD**

DIRECTIONS: NY TH'WY to exit 7; right turn at end of exit ramp. Left on Ashford Ave., left on Price St. At end, right one short block, left on Ogden Road. Walden Wood is on your right. Models open from 10am to 6pm daily.

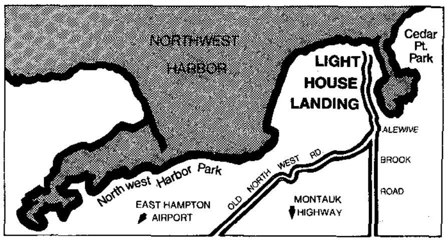
This ad is not an offering in the Walden Wood Homeowner's Assoc. which can only be made by formal prospectus.

## EAST HAMPTON WATERFRONT EXCLUSIVE

## LIGHTHOUSE LANDING AT NORTHWEST HARBOR

**13 homesites protected by acres of parkland and miles of beach. 1¼ to 2¼ acre lots with all permits secured - ready to go. From $40,000.**

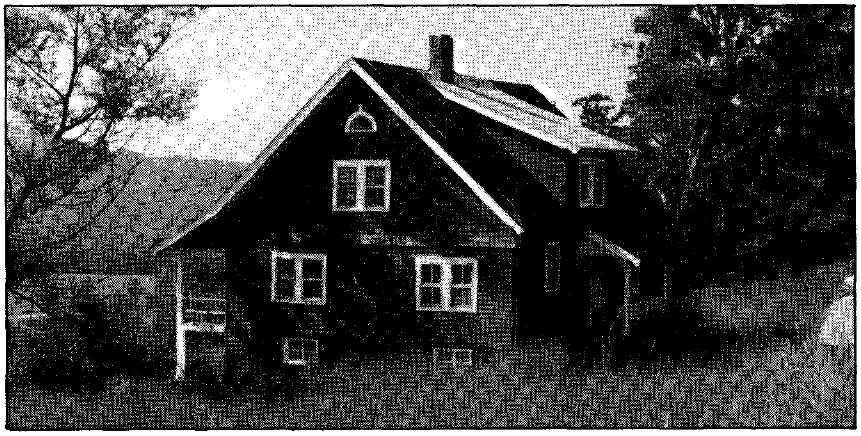
**For appointment, call or write: Mr. Kem,**



**WORLD-WIDE REALTY CORPORATION**
**1 DAG HAMMARSKJOLD PLAZA, NEW YORK, NY 10017**
**(212) 486-5736; Weekends (516) 324-6200**

**Amagansett Village** - Charming 4 bedroom, 2 bath family house with huge deck overlooking golf course and sunsets. Lovingly maintained. . . A gem for *under* $90,000! Talk to:

**TINA S. FREDERICKS, REALTY**
**East Hampton, N.Y. (516) 324-4418**



## 25 ACRE FARM

**Restored farmhouse with hand pegged barn and old one room schoolhouse overlooking a serene valley. 5 bedrooms, large country kitchen, copper plumbing, new wiring. Magnificent views, pond site, fruit trees, woods, fields, stone walls, artesian well. Complete privacy. 2 hrs. N.Y.C. Sullivan County. $85,000. Terms negotiable.**

**GARY A. SOREN**
**Day (212) 687-1212 Eve (212) 628-4213**

Page of Lists / Rinker Buck

# THE UNCOMMON LAWS OF NEW YORK

"…'You could throw out a third of the city laws,' says a councilman, 'and no one would know the difference.' Examples below…"

It's no wonder that the six volumes of New York City laws and agency regulations read like a book of manners from the Gilded Age—that's the last time anyone bothered to significantly update them. "You could throw out a third of those laws," says City Councilman Peter Vallone, chairman of the subcommittee charged with revising them, "and no one would know the difference."

**1. Illicit trade:** Throughout the five boroughs, it's illegal to slaughter "horses, donkeys, mules or other animals of the genus equus," while the following trades are *verboten* in Manhattan: "bone boiling, burning or grinding; the skinning of horses, cows, or other animals; and the burning of offal." ("La Guardia was a horse-lover," says a lawyer who helped draft this statute in the thirties.) Shellfish may not be sold from pushcarts, while the "use of wooden pails or buckets in shell-shucking plants is prohibited." The growing of poison ivy or ragweed is also outlawed.

**2. Auctions:** It is against the law to auction off horses, livestock, fruit, and "specimens of natural history" at night.

**3. Fun and games:** Climbing or lying in park trees is forbidden. Masquerades and fancy-dress balls may be held in dance halls and cabarets only upon special permit from the consumer-affairs commissioner, and no such balls may be held in catering establishments.

**4. Barbershops:** Barber poles must not exceed eight feet in height. Barbers may not use "powder-puffs, sponges or neck-dusters . . . on any patron."

**5. Horses:** "Every commercial vehicle to which a horse is attached . . . must be provided with a watering pail." Stagecoach owners must petition the Board of Estimate for route approval before obtaining a franchise to operate.

**6. Other animals:** "No person shall keep a live rooster, duck, goose, or turkey in a built-up portion of the city." "Swine, pidgeons and fowl shall be kept out of all milking barns." If you do have a Guernsey in your basement, be sure to keep all "surcingles [girths], milk stools and anti-kickers . . . clean and stored above the floor." And be mindful that "no person shall permit an animal, including a bird . . . to cause unnecessary noise."

**7. Street attire:** The wearing of "swimming attire or . . . a halter, shorts, sunsuit, [or] playsuit" is forbidden on city streets, unless concealed by a wrap covering "that portion of the wearer's body extending from the shoulders to a point midway between the hips and knees."

**8. Stars and Stripes:** The American flag ("which shall be not less than 36 inches by 48 inches") must be "conspicuously displayed" at public assemblies and carried "at or near [the] head" of every parade. Red or black flags, as well as those which might be deemed "sacrilegious" or "derogatory to public morals," are unlawful.

**9. Law enforcement:** Deputy Police Commissioner Ellen Fleysher might be surprised to learn that women members of the force are forbidden by law from rising above the rank of "policewoman." And if you and a neighbor would like to revenge yourself on a third, merely write to the police commissioner, telling him why you think your neighbor runs a "gambling house"; the police can then break into his house without a warrant.

**10. Court appearances:** No doubt the task of defending oneself against many of these charges would bring an ordinary law-abiding citizen to the point of collapse. Not to worry. City law also requires that all courthouses be outfitted with two working resuscitators.

Illustrated by Randall Enos

# Merit Demand Builds.

## Growing number of smokers find new answer in Low Tar-'Enriched Flavor'™ cigarette.

In just two years there has been a significant shift by both high tar and low tar smokers to one cigarette.

That cigarette: MERIT.

MERIT with 'Enriched Flavor' tobacco is finally solving the smoker dilemma—how to get good taste in a low tar cigarette.

Here's how the answer came:

By cracking cigarette smoke down into separate elements, researchers were able to isolate certain key flavor-rich ingredients that delivered taste way out of proportion to tar.

These ingredients were packed into MERIT.

Taste-conscious smokers found good taste. Not taste claims.

MERIT
Menthol
MERIT
Filter

LOW TAR-'ENRICHED FLAVOR'

*"MERIT truly has 'Enriched Flavor.' Thank you for a product that lives up to its advertising."*

—Mr. Perry E. Cristiano
Kew Gardens, New York

*"I have tried other low tar cigarettes but nothing compares to MERIT."*

—Miss Beverly Dickmeyer
Winfield, Missouri

This kind of smoker response is typical among the most skeptical kind of smoker.

*"After smoking one pack, I was really amazed . . . they are as good as the cigarettes with higher tar."*

—Mrs. Brenda Clark
Opelika, Alabama

Only one cigarette has 'Enriched Flavor' tobacco. And you can taste it.

Kings: 8 mg "tar," 0.6 mg nicotine av. per cigarette, FTC Report Aug.'77
100's: 11 mg "tar," 0.8 mg nicotine av. per cigarette by FTC Method.

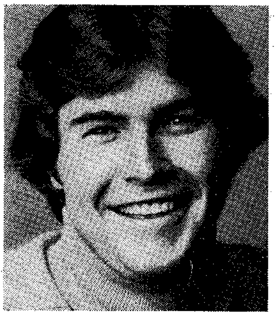
Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

**MERIT**
**Kings & 100's**

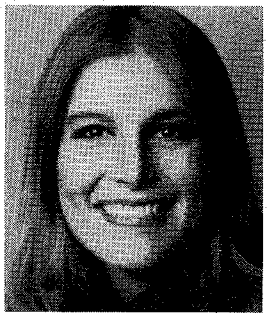
© Philip Morris Inc. 1978

# 9 OUT OF EVERY 10,000 AMERICANS PREFER CAMPARI

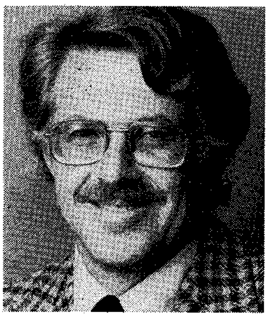
Compared with Europeans, Americans are meager consumers of Campari & Soda. But a few new converts are won every day by its unique bittersweet taste.



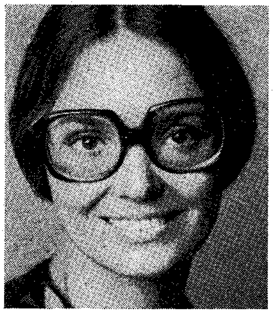
*"Sometimes I like to drink Campari with soda. Other times I like it with tonic. But mostly, I like to drink Campari with Melissa."*
*—Steve Gibson, San Fran.*



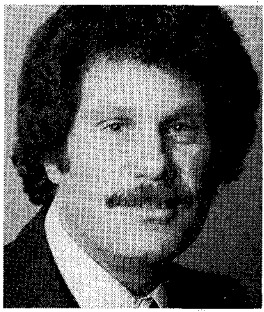
*"I still haven't gotten Fred to drink Campari. But I'm hopeful. After all, last month I got him to give up suspenders."*
*—Joan Gringer, N.Y.C.*



*"Yesterday, when everybody ordered cocktails, I said, 'Campari' instead of what I usually say ('Martini'). I found it improved my articulation."*
*—Mort Goldstein, Boston.*

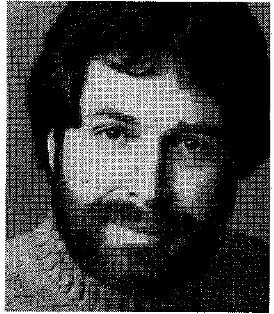


*"A Campari & Soda prepares my palate for a good meal. After I finish the drink, I go to bed, and my palate goes out to dinner."*
*—Lea McIntyre, Reno.*



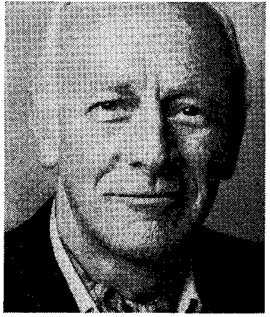
*"With a lot of soda, Campari is a perfect before-dinner drink. With a little soda, it's a great cocktail. With nothing at all, it's in a glass by itself."*
*—Jeff Landis, Atlanta.*

*"I allow myself one drink before dinner. Since I discovered Campari & Soda, I've been eating six dinners a day."*
*—Iby Korody, New York.*



*"Whenever I spot another Campari drinker I always honk my horn and wave."*
*—John Gray, Seattle.*

*"I first tried Campari on the Via Veneto in Rome and didn't care for it. But that was before I met Marcello."*
*—Greta Westfall, L.A.*



*"I never knew a foreign agent who didn't drink Campari."*
*—James Barker, Wash., D.C.*

ITALY
CAMPARI
Aperitivo
AUSTIN, NICHOLS & CO.

Imported, prepared and bottled by Austin Nichols & Co. Lawrenceburg, Ky. 48 proof bitter liqueur

## CAMPARI & SODA

*Pour a jigger (1½ oz.) of Campari over ice in a tall glass. Add 4 ounces of club soda. Squeeze in a wedge of lemon or lime to taste, if desired.*